DOCUMENT RESUME

ED 024 723 UD 007 156

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The Arts and the Poor: New Challenge for Educators.

Office of Education (DHEW), Washington, D.C.
Bureau No- BR-7-0254
Pub Date Jun 68
Grant- OEG-1-7-070254-2319
Note- 49p.
Available from- Superintendent of Documents, U.S. Government Printing Office, Washington, D.C. 20402 (Catalog No FS 5.237--37016, $.40)
EDRS Price MF-$0.25 HC Not Available from EDRS.
Descriptors- *Art, Art Activities, *Art Education, Art Expression, Artists, Arts Centers, *Disadvantaged Groups, Programs, Projects, *Seminars

Summarized is a seminar on the role of the arts in the education of the disadvantaged. Funded by the Arts and Humanities Program of the U.S. Office of Education and organized by the education director o f the Brooklyn Museum, the conference was oriented toward action projects and programs. Seminar participants discussed art education, the nature of art and the artist, the uses and misuses of art, and the relationship between the artist and the administrator. Also explored were the need for or desirability of systematic research in this area and the issues of program implementation and efforts for the future. The conference participants are listed. An official transcript, entitled "A Seminar on the Role of the Arts in Meeting the Social and Educational Needs of the Disadvantaged," is available from ERIC Document Reproduction Service, National Cash Register Co., 4936 Fairmont Avenue, Bethesda, Maryland 20014. (ERIC number ED 011 073). (NH)

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THE ARTS AND THE POOR

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new challenge for educators

This is an interpretative report of the Conference on the Role of the Arts in Meeting the Social and Educational Needs of the Disadvantaged, held November 15–19, 1966 in Gaithersburg, Md.

An official report of the Conference is available in both hard copy (at $13.12 each) and microfiche (at $1.25 each) from the ERIC Document Reproduction Service, National Cash Register Co., 4936 Fairmont Avenue, Bethesda, Md. 20014.

Entitled "A Seminar on the Role of the Arts in Meeting the Social and Educational Needs of the Disadvantaged," the official report includes the full text of all conference papers and speeches, transcripts of panel discussions, summaries of current projects reported at the conference, excerpts from the discussions, reports and recommendations of the work groups, and an evaluation of the conference. Orders directed to the above address must include the full title of the report and the ERIC number: ED 011073.

This publication was prepared pursuant to grant number OEG–1–7–070254–2319 of the Office of Education, U.S. Department of Health, Education, and Welfare, with the Brooklyn Museum, Brooklyn, N.Y. Grantees undertaking such projects under Government sponsorship are encouraged to express freely their professional judgment in their writing. Points of view or opinions stated do not, therefore, necessarily represent official Office of Education position or policy.

THE ARTS AND THE POOR

new challenge for educators

by Judith Murphy and Ronald Gross

Academy for Educational Development, Inc.

U.S. DEPARTMENT OF HEALTH, EDUCATION & WELFARE
OFFICE OF EDUCATION

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JUNE 1968

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Superintendent of Documents Catalog No. FS 5.237:37016
U.S. GOVERNMENT PRINTING OFFICE, WASHINGTON : 1968
For sale by the Superintendent of Documents, U.S. Government Printing Office
Washington, D.C. 20402 - Price 40 cents

foreword

Ronald Gross and Judith Murphy have written a lively summary of a most remarkable conference. They describe in these pages how the conferees took hold of an idea which has been intriguing arts educators for years and placed it boldly on the table where those concerned with the education of poor children could take a look at it.

The idea was simply that the arts, because they speak directly to the feelings, perceptions, and sensibilities of human beings, possess a capability for reaching children which is virtually unique. Those who have performed before audiences of young people will attest to the immediacy and potency of the response; furthermore, they're convinced that this experience must be assimilated more effectively into the educational process.

In terms of educational significance, however, another aspect of this idea is perhaps even more relevant. Those who have worked directly with youngsters and involved them as participants in the creative processes of the arts believe that children can be reached in this manner when many other devices fail. Moreover, together with a growing number of educational allies, they are convinced that this process could provide schools in the ghettos of America with a new approach to the education of poor children.

The profusion of arts projects and programs which, in recent years, have been springing up in poverty neighborhoods in every section of the country serves to reinforce this conviction because many, if not most, of these programs involve children and youth as direct participants. Something of enormous potential value for education seems to be happening in these programs, and in particular for the education of children in poverty area schools. Ironically, however, the projects in the arts which appear to offer the greatest promise for the education of poor children are being conducted—not within the formal school system—but in neighborhood centers, settlement houses, community action agencies, recreation centers, museums, churches, and in a variety of other settings outside the schools.

Thus, at a time when educators in schools serving the urban and rural poor are desperately searching for new ways to reach the minds and spirits of these disadvantaged children, a whole range of potent teaching strategies that might be marshalled to assist them is apparently being overlooked or ignored.

It was in an attempt to focus attention on this issue—to explore broadly some of the educational possibilities involved and give cohesion and direction to future programs—that the conference described in this report was convened. Supported by a grant from the U.S. Office of Education's Arts and Humanities Program to the Brooklyn Museum, the conference was organized and directed by the museum's education curator, Hanna Toby Rose. She was assisted by Junius Eddy, a member

of the Arts and Humanities Program staff, who has specific responsibility for coordinating programmatic developments in this field.

As the *Afterword* attests, the conference was action-oriented. It has already generated a number of new projects and programs which bear on the central issue: finding viable ways to relate the processes and techniques of the arts to the process of education in poverty-area schools. On the other hand, the direct relevance of the arts to the learning process, their specific application to ghetto classroom teaching, and their motivational uses for school-based learning has only begun to be explored, let alone definitively researched and demonstrated.

This summary of the conference is addressed primarily to those educators whose urgent business is to teach the children of poverty. But the challenge is not to educators alone. Beyond the teachers and adminstrators—and utterly essential to any such enterprise—are those in all of the relevant fields and disciplines: the artists and performers, the arts educators, the poverty workers and the urbanologists, the sociologists and the educational researchers, the child growth and development experts, and others. We hope this publication reaches wide and responsive audiences and helps to commit their talents to this challenging educational task.

KATHRYN BLOOM, *Director*
Arts and Humanities Program
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Can the arts help the poor?

Many artists, educators, and sociologists believe and would like to prove that the arts, by meeting disadvantaged children where they are, can lead them on to a number of highly desirable goals beyond the substantial pleasures and values of art per se. These goals include a novel sense of their own worth as individuals, an appreciation of their own heritage—whether African, Sioux, or Sicilian—and an openness to the learning process in its broader dimensions. Taken by itself, the maxim "Through art to arithmetic" may sound blasphemous to the aesthetic purist; but as one facet of the arts' constructive potential, it obviously has its points. Through intensive experiences in the arts, children from impoverished environments may, by finding themselves, find ways to change themselves and their environment to something nearer their own deepest needs and the needs of a healthy society.

These children, deprived of the simple delights of childhood and often denied much of their mother's attention, are dazed by the abstractions of arithmetic and letters. By ordinary school standards they are "nonverbal," meaning that they boggle at the language they must learn to speak, read, and write, although there is plentiful evidence that these very children can be magnificently verbal when freed from the constraints of approved English usage.

Even as they are intimidated by abstraction, poor children in particular warm to whatever they can touch, see, hear, and manipulate: the concrete, in short. Seeing a movie about a train, visiting a railroad yard, building a train out of blocks, acting out the parts of the locomotive and cars themselves, joining in a railroad song—such activities relax their bewilderment over T-R-A-I-N in a book, on a flashcard, or intoned by the teacher.

ART EDUCATION FOR THE POOR

That the arts could play a primary role in meeting the challenge of poverty seems at first glance a frivolous notion—a strained attempt to relate an essentially peripheral, ornamental pastime to individual misery and a deeply disturbing social problem. Yet there is remarkable evidence that makes it foolhardy to dismiss the proposition.

In Job Corps centers around the country, for example, psychologically damaged teenagers are turning their hands to painting, pottery, dance, music, and creative writing. A large exhibit of Job Corps art is now on national tour. Even more important than the intrinsic merit of the painting or sculpture itself is its effect on the boys and girls who produced it, only a few of whom plan to earn a living in the arts.

Barbara Dean, for instance, had been making her perilous way alone in the adult world since she was 12 years old. In her own words she was "generally falling apart" when she joined the Job Corps at 17. With only 7 years of schooling she soon displayed an unusual ability to express her ideas and feelings both in words and in paint. Now, after winning a Job Corps writing contest and a place in the touring exhibit, Barbara has a scholarship to a California high school and hopes to go to college, perhaps to study sociology.

Other examples abound:

- In Los Angeles, the Watts Towers Art Center has for over 5 years been running free classes for the young people of the community. They come to paint, carve, build, and act.
- On a dingy street in the same sprawling ghetto, for more than 2 years a dozen or so teenagers and adults have been meeting regularly with a famous novelist in a writing workshop. School dropouts and poorly educated adults turn out work of sometimes astonishing quality. One man whose job is sweeping out a local bar has had a piece pub-

lished in *West,* the Sunday magazine of the *Los Angeles Times;* another has had a television play produced on a national network; and a 55-year-old woman, who did not finish the eighth grade, has nearly completed a novel based on her childhood in the South—a novel whose drive and emotive power astonish her tutor and deeply move her classmates.

- In Harlem, a world-famous soprano, retired from the concert stage, now gives full time to the school she organized in her husband's parish. Hundreds of impoverished children come after school and on weekends to sing, dance, and learn to play instruments.
- At the other end of Manhattan, on the Lower East Side, the Arts-for-Living Program at the Henry Street Settlement embraces a music school, a playhouse for drama and dance, and a pottery and art school—all designed to reach young people not yet motivated toward the arts or toward any kind of disciplined study. Experienced artists team up with trained social workers to help children find new ways to express themselves, gain self-confidence, and taste the joys of creation and collaboration.
- In Santa Fe, N. Mex., a special boarding school supported by the U.S. Government enrolls every year several hundred young people from the Nation's "forgotten" minority, the American Indian. They usually arrive silent, repressed, uneasy, and—by accepted academic measures—retarded. Immersed in a curriculum rich in art work of all kinds and keyed but not limited to their Indian heritage, the students blossom into individuals, develop self-esteem and pride, and gradually transfer their newfound confidence to mastering the routines of arithmetic and English and the other standard school subjects.
- In Delano, Calif., the striking fieldworkers who pick grapes have formed a traveling theater. Performing on the tailgate of a ton-and-a-half truck, going out where the farmworkers are with the message of "Huelga" (the strike), El Teatro Campesino uses strikers as actors. Improvising their parts, these performers help an impoverished community to understand and define itself.

Many other examples, some described in the pages which follow, could be adduced—perhaps hundreds, if one were to include all the unconventional but effective learning of this kind that goes largely unheralded in schools and less formal settings all over America.

Although the "implausible notion" that the arts can "turn on" deprived youngsters and adults may have neither tradition nor everyday logic to recommend it, it does have one thing worth considering—it actually seems to work. Many times, in many places, with many youngsters who desperately need to be reached, it has worked. The challenge to teachers, educational researchers, and administrators is to understand better how this happens so that it may be made to happen more often, with greater assurance of success, for the millions of children to whom it could mean so much.

ART MEETS EDUCATION AT A CONFERENCE

How many of these appealing theses are proved or provable? To try to answer this and other germane questions, The Brooklyn Museum (under an Office of Education grant) sponsored a conference in Gaithersburg, Md., in November 1966. The participants (about 50) who came to spend 4 days talking and listening included painters, musicians, sculp-

tors, actors, and writers. Most of them also doubled as teachers, administrators, or curators. Besides the "hyphenated" artists, the group included about a dozen educators in various fields of the arts (mostly teachers of teachers), perhaps half as many public school administrators concerned with program development, several settlement house directors, a couple of anthropologists, and a few foundation people. They came from California and the Southwest; from Detroit, Chicago, and Carbondale; from New York, Philadelphia, and other Eastern cities; and from New England and the South. Also present among the observers were representatives from some of the relevant Federal agencies in nearby Washington.

Although the original plan had anticipated a balanced representation of all the various arts, the conference was over-weighted toward the visual arts (and of course the artists themselves complained of a plethora of educators). To some extent, performing artists—or at least *talkative* ones—were underrepresented. And as there was no representation at all from the dance or from poetry and fiction (with the exception of Budd Schulberg), the contribution of these arts was little explored.

At the opening of the Conference, Representative William S. Moorhead of Pennsylvania delivered the keynote address "Equal Opportunity for Equal Education and Equal Education for Equal Opportunity." Kathryn Bloom then spoke on "Reaching the Disadvantaged Learner Through the Arts."

The ensuing sessions focused on seven major papers—

The Arts as Agents for Social Change: A Psychologist's Viewpoint by Melvin Roman
The Arts in Neighborhood Life by Francis Bosworth
Educational Research and the Arts by Elliot Eisner
Using the Arts in Low Income Areas by Julian Euell
The Arts as Agents for Social Change: An Anthropologist's Viewpoint by Francis A. J. Ianni
Educational Technology and the Disadvantaged by R. Louis Bright
Learning Stimulation by Harold Cohen

Question and answer periods followed the presentations. There were also a panel discussion by three artists, a series of brief evening reports on current projects, and about 7 hours of deliberations while the Conference was divided into work groups. On the final day, four authorities discussed Federal resources that might support art programs for the poor; the chairmen of the work groups presented their reports; the evaluator made his tentative evaluation; and participants were given a terminal opportunity for general back-talk.

There was, of course, dissension and conflict. In the first days one could sense the buildup of certain basic tensions: active artist v. art educator; individual v. institution; research v. teaching v. social action; appreciators and creators at one pole v. critics, analysts, and evaluators at the other. By midpoint, the coffee breaks and corridor seminars seethed with hostility, or so a few of the more flaming individualists made it seem. But by and large, the personal animosities were worked out off-stage, and the conferees met the "major structural tensions" frankly in open discussion. "Middle class" was about the worst insult hurled across the table.

The language—or, more precisely, the languages—of the conference would have aggrieved H. W. Fowler and delighted Stephen Potter. Predictably, given the variety of participants, it ranged from ponderous educationalist jargon through stately scholarly periods to standard hip-talk. A signal, and welcome, lack was the excruciating vocabulary of art criticism. As the conference progressed, it was possible to discern a delicate blending of the various styles—a kind of lingua franca in which, say, a professor might fire off a volley of soci-

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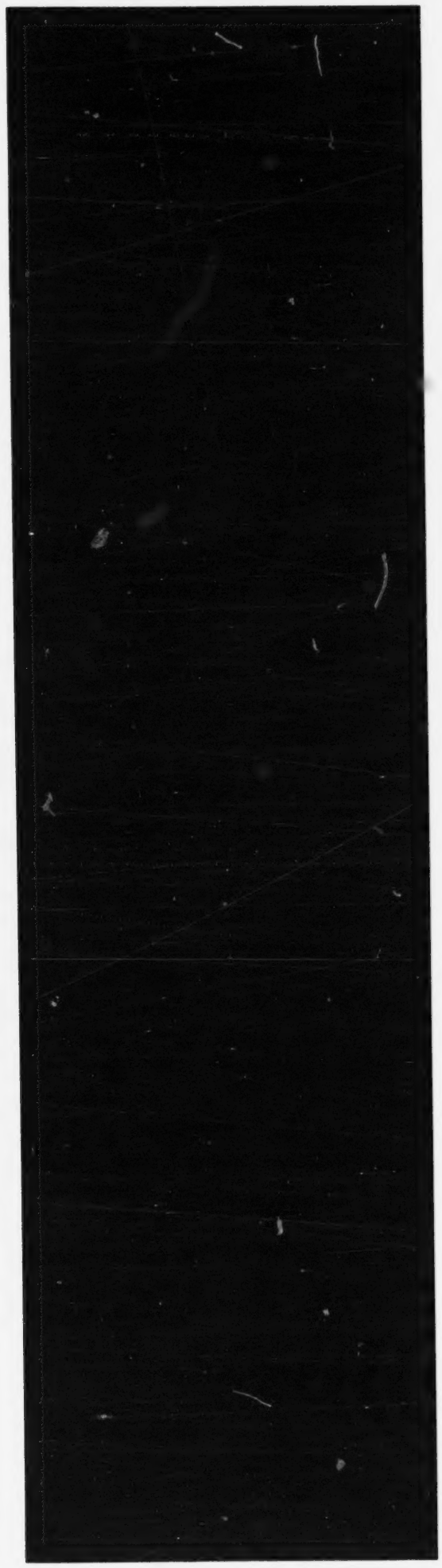
ological Latinisms laced with a hipster phrase and even a stylish profanity or two. Perhaps this minor phenomenon was, in its way, an outward sign of the inner grace of understanding. Anyhow, it was nice, in a workshop session, to hear a brash young artist address a formidable lady educator as "Baby"—in all respect and friendliness, and she seemed to take it so.



the arts, artists, and education

J. B. Conant once remarked that when educators start talking about "basic questions," his eyes tend to glaze over and he gets the uneasy feeling that an old movie is being rerun for the fourth time. But in the terra incognita of arts education, and its potential value for the poor, the fundamental issues are anything but stale. What is the role of the arts in education? What part can the artist play? How can the arts feed into the learning process and improve it for "the disadvantaged"? To what degree are the arts currently exploited for this purpose? Knowing from personal experience that "here be monsters" in these uncharted seas, the conferees attempted to provide a map of their dangers—and rewards—for other explorers.

WHAT IS ART?

No one expected the conferees to grapple with this question and come up with a definitive answer. No expert was commissioned to deal with the topic as such. No one suggested, as did a noted philanthropoid at an educational conference some years ago, that "the chief problem is to define what it is we are trying to maximize." And just as well, for a satisfactory definition of art or the arts could have occupied the entire 4 days and still have been left unsettled, as this medley of conference statements attests:

The arts are valuable precisely because they are focused upon universal qualities rather than upon specific and measurable ends.

—Congressman William S. Moorhead

The organized significance of art alone enables man to conquer chaos and master destiny.

—Andre Malraux, as quoted by Melvin Roman

Art is creative communication.

—R. Louis Bright

Art is the ultimate expression of the creative forces in the human personality—the wellspring of our being from childhood and throughout life. As Proust said, "Art is truly the last judgment."

—Francis Bosworth

Art, then, is to me both a re-creation of what it is like to be alive and an intensely personal experience. Art, like love, can be sensed and experienced only as an intense personal relationship.

—Francis A. J. Ianni

Men need a sense of well-being; the stuff that sends us, gives us pleasure, another definition for culture and aesthetics.

—Harold Cohen

Art and creativity are separate and distinct. One must one's self put them together . . . . Art is what people say about creativity.

—Noah Purifoy

The nature of art . . . has been the subject of argument for at least two thousand years.

—Elliot Eisner

As a practical necessity for getting on with the business at hand, it was tacitly assumed that there was sufficient agreement on the "nature of art" to preclude serious misunderstanding. Something else that helped to preserve the conference from semantic quagmires was the general tendency to talk, not about "art," but about "the arts." It helped keep discussion on the rails to concentrate, say, on children in Harlem and their potential involvement in painting or playacting.

Nonetheless, the conferees ran into some inevitable difficulties with the vague language which tries to describe complex arts experiences. For instance, there was the nagging notion of "talent." Even though the meeting's avowed concern was with the use of the arts for all disadvantaged children (and, by extension, everybody young and old), the discussion at times slithered over to those rare human beings with special gifts in the creation or interpretation of the arts. The conference agenda by no means excluded the discovery and nurture of talent; but, this was certainly not its major focus. In his final evaluation, Melvin Tumin, professor of sociology and anthropology at Princeton, put the issue squarely:

When we talk of making it possible for all school children to have continuing meaningful art experiences, we are not talking of the search for rare talent. Rather, we are talking

of the quest for those arrangements of the school schedule and resources that would make it possible for every child to have continuing and significant involvement in some form of enterprise out of which the utilities of art might emerge. Most of these children will never go on to be distinguished painters, composers, dancers, or sculptors. But all of them, if our programs are any good, should have their lives altered for the better by their involvement in some form of "art activity."

There were other semantic difficulties, too. In talking about the arts and arts programs, were the conferees chiefly concerned with aesthetic experience in its broadest sense? Did they, for instance, construe it to include both the production and consumption of the arts? Sometimes yes, and sometimes no, it would appear from the dialog. Even more obscure was the inevitable struggle with that windy vogue word "creativity." Granted that everyone (barring those with severe physical or psychological defects) comes into the world with talent of some kind to some degree, then surely each one is also latently creative, if by "creativity" is meant "the capacity to be open to experience, to welcome novelty, to be intrigued by discovery, to exercise new dimensions of imaginative thought and feeling."

This is a fine resounding definition, but the reader needs no warning bell to see the pitfall that lies beyond. Creativity thus defined characterizes the gifted physicist, for example, or the good mother, or the best reporters, politicians, or businessmen. The difficulty would not down, it kept intruding. Noah Purifoy, co-head of an enterprise called Joined for the Arts in Watts, Inc., laid it on the line when he protested against treating creativity as a mystery, a prerogative of the artist, when in his view it is "absolutely necessary for us all." Describing himself, when asked, as "a teacher, social worker, and artist," he allied himself at the conference with neither the artists nor the educators, and could be counted on for unanswerable questions and for inscrutable but haunting statements. Mr. Purifoy took the position that the whole point of the conference was—or ought to be—the salvation of the world (not just the world of the poor), through "self-affirmation" on the part of both the nominal "giver" (artist or teacher) and the nominal "receiver" (student).

Another recurrent ambiguity revolved around the arts in their effects on the individual versus the arts in their social impact. The title of the conference, after all, specified the role of the arts in meeting the *social and educational* needs of the disadvantaged. If occasionally undue emphasis seemed to be placed upon *individual* needs, the contradiction was more apparent than real. After all, since "society" is composed of individuals, whatever the arts can do to enhance and liberate one individual will redound to the social good.

But there was considerable divergence on the status of art in America. Melvin Roman, speaking as a "psychologist-artist-social activist," painted, in the first of the formal papers, a picture of art's place in America that some of his auditors found hard to recognize. "Throughout most of this Nation's history," said Mr. Roman, "most of our artists—and I include all the arts—have felt that their lives and work bore an organic relationship to society."

The next speaker took sharp issue with this euphoric view. Said Francis Bosworth, director of Philadelphia's Friends Neighborhood Guild: "We live and are educated in a culture in which the arts are largely suspect. The Anglo-Saxon Puritan tradition was felt early and still prevails within much of the most influential elements of our power structure as well as the great mass of our citizenry, including school boards and teachers." He went on to say that it was the task of the conferees and like-minded people "to establish the arts in their rightful place in American culture."

Both speakers raised so many other points of more immediate concern to the conference that relatively little public discussion was devoted to this issue, however. One commentator drew a parallel

between the position of the arts in America today and the position of underdeveloped societies in an industrialized world.

WHO IS THE ARTIST? WHAT IS HE?

"Charisma" was more than a popular word at the conference. There was also a good deal of it around. As a word, it was used to describe artists in the abstract; as an essence, it emanated from a number of the live artists at the conference.

Both the first conference paper (Melvin Roman's) and the last one (Harold Cohen's) generated discussion about the artist's role. Moreover, each man was usually the charismatic center of an impromptu audience. Their divergent testimony on the impact of the arts and of artists on "the disadvantaged" raised the question: Do poor kids see the artist as a hero or a bum?

According to Mr. Roman, "the artist-teacher, because of his magical and myth-making qualities, as well as his craft discipline and dedication, . . . is almost inevitably a charismatic figure to adolescents." Further, he said, the artist, "because of his style and charisma, can often reach segments of the population inaccessible to traditional social service professionals," and "just as the clinician inevitably directs himself to pathology, the artist directs himself to health."

On the other hand, Harold L. Cohen, whose highly original and effective visual program for hard-core delinquents is described later, presented this picture of the typical attitude toward art and artists of the boys he deals with:

To a sentenced delinquent, an individual who has been removed from society for his antisocial behaviors, the word "art" is synonymous with the word "queer." His further definition of queer is a "punk," a "homo," a "limp-wrist," and many other appellations which I shall not repeat. The product of the visual artist, if it is "good," is hung in museums and middle-class homes and has value. To such a youth, and to a large number of adults, the painting has values defined in terms of dollar signs. Everyday art for these youngsters is mainly distributed at the corner five-and-dime. Still another form is distributed in "art magazines" which openly display various parts of female anatomy. Another prolific art form is exhibited on bathroom walls. To each delinquent imprisoned at the National Training School for Boys, Art, with a capital A, is a varied proportion of all the previously mentioned classifications.

Mr. Cohen was in entire agreement with Melvin Roman on the special value of the arts and the artist in helping severely deprived students reexamine themselves and their environment; and he has surely demonstrated, if not fully proved, his point. But he stressed the need of subterfuge in order to bring tough, damaged kids within the healing sphere of the arts almost without their knowing it. Others at the conference who had worked with children and proto-delinquents in city slums confirmed his point. Again the conference was testifying to the dubious status of the arts and the artist in our culture, and particularly in the subculture of poverty.

So, in trying to pinpoint the special role of the painter, musician, or actor in helping the neediest, the conferees were frequently at odds. Some of the artist-participants tended, like Mr. Roman, to celebrate *The Artist* in fairly extravagant terms. In the discussion that followed his paper, Harold Cohen said of artists: "We do see the whole, all the time, you know." He was uncompromising about it: "It's not just written. It's true. Artists always look at all the things that are working because that's the way we've been shaped, and we have special talent for that."

But such glowing evocations of the artist were not accepted by all the artists present. "I don't think the artist is a mystery," Noah Purifoy said. "I don't think he should be lauded as such, and put apart. That's been our error all along, to somewhat put the artist apart from reality and from human beings. We have done this consistently, and the artist has enjoyed being put on a ped-

estal." Several people took exception to the notion they felt implicit in the Roman paper: that the right things will begin to happen once you get a "person called an artist" involved. Mr. Roman persisted: "I would say as a generalization that, if we get professional artists involved in [ghetto] communities, things will start cooking." Later, after considerable spirited argument from educators working in the public schools, he modified his stand only slightly: "I think the answer is not *every* artist—we have to find the right artist; but I think the artist is the guy who can do it."

The question, like many others, was left moot. For conference purposes, there was really no need to pursue relentlessly the exact nature of the artist, or his precise differences from other people. Despite all the controversy, there was clearly a workable consensus that the artist or performer possesses special qualities of great potential value to the impoverished and deprived. Probably the conferees would have unanimously agreed with Sir Isaiah Berlin's classic observation:

> *All men are in some degree artists, and . . . all artists are, first and last, men, fathers, sons, friends, citizens, fellow worshippers, men united by common action . . . The artist is a sacred vessel through which blows the spirit of his time and place and society; he is the man who conveys, as far as possible, a total human experience, a world.*

THE USES OF THE ARTS

"If one took as proven the collective claims of the conferees on behalf of what art can presumably do for man," remarked Melvin Tumin, "then all problems of mortal and eternal salvation could be said to have been solved once and for all." Yet he quickly recognized that this extraordinary range of purposes and functions expressed more than the enthusiasm of people professionally committed to the field. "For if we treat the more modest of these various claims as hunches and intuitions," Tumin added, "some of which might be translated into testable hypotheses, then we have a program of research with enormously interesting and exciting possibilities for application."

Kathryn Bloom opened the conference by saying: "We shall be dealing here with the arts in a distinctly functional and utilitarian sense," adding that the problem was how to reach children by using "the arts as a lubricant in the learning process." "Art for art's sake" was a slogan commendably absent from the deliberations, perhaps because the participants saw the intrinsic rewards of the artistic process, properly understood, intertwined with its extrinsic functions. They seemed united in their assumption that the arts are valuable per se; and, accepting this they were prepared to move on to a consideration of what someone rather forbiddingly called the arts' "wide range of seminal and multiplier utilities."

Some specialists in mathematics, physical education, or foreign languages might insist at a conference that their field was of the first importance, that it was basic and indispensable to the child's education; but they would not come up with the *range* of uses and values claimed by the artists and art educators at this arts conference. This distinction emerged as one of the principal themes of the conference: that the arts, unlike other school subjects, can engage the whole person in an experience of unusual depth and delight, with effects that are complex, multiple, and powerful. Stated another way, the contribution of the arts to education is vaguer and harder to define than the contribution of the better established subjects. This vagueness, however, derives not from the ineffectiveness of the arts but from their very richness.

Using the arts is, therefore, a considerable challenge to the educator. Music or poetry is no precision tool, efficiently designed to bring students to a clearly measurable level of proficiency in some

skill or field of knowledge. Rather, the arts constitute (to change the metaphor) a whole repertory of nutriments which can help students to grow—especially, perhaps, those students whose diets have been deficient.

What then are these uses identified by the participants? Among the most important are using the arts to help the student to:

- Have a continuing experience of accomplishment and achievement, and thus acquire the confidence necessary to develop a sense of worthiness.
- Develop greater refinement of taste and sensibility—the ability to discriminate the fine and true from the coarse and false.
- Appreciate a wide range of sensory, intellectual, emotional, and aesthetic experiences.
- Acquire an understanding of the importance of work and discipline in order to achieve desired ends in life.
- Learn how to cope with hostile environments as the result of new understanding, attitudes, and skills.
- Express himself without the need for words so that teachers can better understand the student's feelings, thoughts, and behavior.
- Increase the capacity to manage effectively verbal and symbolic nonart tasks, like the three R's.
- Improve in general mental and emotional health and provide, thereby, for more adequate personality growth and role functioning.
- Enter various new kinds of reciprocally invigorating relationships with other people.
- Relate more easily and rewardingly with members of other groups, thus fostering more productive and humane societies.
- Develop perceptual skills which might contribute to the more complex and subtle view of reality that culturally disadvantaged children often fail to develop. (Insofar as an education in the arts develops the power of the eye to see, the ear to hear, and the hand to feel, it is likely to provide the raw material for forming concepts.)
- See possibilities for constructive social action. (El Teatro Campesino—the grape strikers' own theater in Delano, Calif.—is a powerful example.)

One could classify these uses under convenient headings; for example, the uses which apply to cognitive or perceptual growth, those which have a therapeutic or affective importance, and those in which the arts serve to change values. But however classified, these various uses of the arts overlap considerably and are interdependent. Thus any program using the arts to achieve one or more of these objectives would probably lead, in turn, to all the others.

This, in fact, works out in practice. For example, Barbara Dean, the Job Corps girl cited previously, found that experiences in writing and painting gave her a number of different benefits. "The Job Corps is repairing all the damage that's been done. It's giving me encouragement instead of kicks in the teeth. People all of a sudden are different. I am finally somebody." Clearly, from these remarks, Barbara has progressed from a feeling of specific accomplishment and achievement to an awareness of her own worth. At the same time she has learned better how to deal with a hostile environment, to strengthen her own psychic resources, and to make connection with other people. Barbara's case is admittedly special, but it reveals the range of effects the arts can have under the most favorable circumstances.

Claiming too much for the arts would be foolish. Obviously many factors enter

into a case like Barbara's—such as the understanding of teachers and counselors, the help of friends, the stimulation of removal from the "real world" for a time and retreat to a different kind of environment, and a substantial amount of plain good luck perhaps. Together they account for the transformation of a damaged personality into one capable of coping with self and the world on something like reasonable terms.

All of which raises certain questions which were little discussed by the conferees, yet which nag at one's mind. These ends which the arts may serve—learning, psychological health, impetus to new values, and social action—can they be achieved by *other* means? If so, are these other means more readily available? More certain? Less costly, both in money and in the investment of talent and energy? What should be the attitude of those committed to the arts, if such alternatives are proposed, and if they imply a maintenance of the status quo for the arts, or even an increase in their irrelevance? These are hard questions, and artists and art educators alone cannot answer them.

Buzzing insistently in and out of the participants' conversation throughout the conference was a vision that transcended any particular use of the arts. Melvin Tumin articulated the surmise that education through the arts could be the touchstone of ideal teaching and learning:

. . . I think it can be shown that the most consummately adequate model of proper education in all subjects is the model of the well-run art classroom: where each one's talents are relevant; where every child's products are valued equally insofar as they emanate from equally worthy children; where children are not pitched competitively against each other, nor denigrated or honored for "higher achievements"; where each proceeds in accordance with his own unique tempo of development; and where at any given moment the child moves on to tasks for which he is ready, as defined by his own prior work and achievements. If all classrooms were run with these as the main guidelines to the relationships of students, curriculum, and teachers, it seems indubitable that our schools would rise to heights of excellence they have no chance of achieving under the present average mode of conduct. I am saying, in effect, that the model of the art experience is the model of true educational experience in all subjects.

Virtually all of the diverse applications of the arts are important to children—indeed to human beings in general—and not only to the poor or the deprived. Moreover, if the final point—that values best embodied in arts experiences should infuse the whole educational enterprise—is true to any significant degree, then there is all the more reason to have all children share them, especially in this time of emphasis on creativity, learning by discovery, independent study, and inductive teaching.

THE UNDERUSE AND MISUSE OF THE ARTS

If the arts are an underdeveloped sector of American society, it is no wonder that the educational system reflects the prevailing attitude. Art in American schools is very much an "extra." The idea that the aesthetic is a distinct mode of knowledge, different from but no less important that the logical or cognitive, has rarely been given a real try in the school curriculum. Furthermore, things seem to be getting worse rather than better. Twenty or thirty years ago, before Sputnik riveted the schools on the "hard" subjects, the arts had reached a state of comparative vigor. At least they were allotted more *time* in the school-day, even if they did not enjoy sufficient emphasis or the wisest methods.

Today teachers of the arts rank far down on the scholastic totem pole. The arts, with rare exceptions, have been increasingly sacrificed to the current drive for academic excellence and rigor. This dreary regression kept cropping up in the conference deliberations, although it was not part of the official agenda as such. There was surprising unanimity, too, among educators and artists—

though from differing vantage points and with different emphases. Congressman Moorhead, who played a key role in establishing the Endowments for the Arts and the Humanities, posed the theme in his keynote address: "In most school curriculums, the arts are assigned a secondary or supplementary position and are frequently lumped with other courses designed for 'enrichment.' " And Commissioner Howe, on the last day of the conference, opened his informal remarks by the forthright admission that "schools are organized to defeat the enterprise we're interested in here," especially as youngsters progress through the grades. Mr. Howe saw this minimization of the arts chiefly as a function of the pressures of time and academic schedule in the average school; and while not conceding the situation hopeless, he told the conference: "We've got a long, long road to tread, to sensitize the schools to the things that are concerning you here."

In the intervening days, the formal papers and informal discussions and work-group sessions produced additional testimony to support these propositions. There was also speculation as to why, in the words of one conferee, "after a few years of benign toleration of dabbling of small children in finger paints, art is relegated to the status of 'frill,' and room is found for art experiences for the student only if and when virtually everything else, not excluding driver training and such other 'core curriculum' subjects, has been given its 'due.' " The educationists at the conference, for the most part, shared Mr. Howe's view that the meager role of the arts in the schools derived less from anti-art bias or poorly equipped teachers than from the pressures of the system.

Francis Bosworth, in describing the work of his settlement house and others, launched a broadside at the schools: "Art education has flourished in spite of colleges and schools, and the artist is the one who has survived the attempt to press him into the mold of conformity." But in the discussion that followed, Mr. Bosworth responded to an impassioned question from Ann Flagg, a creative dramatics teacher, by assuring her "that the strongest allies we've got are art teachers within the school system who, in many cases, feel rather isolated in trying to put over their ideas in the system."

Aside from the running battle between the artist as teacher versus the art educator as teacher, both camps criticized the way the arts are taught in the schools, and noted the widely recognized decline in spontaneity and creativity as children enter their teens or even earlier. Some conferees attributed this disturbing development to the rigidity of art teaching in the schools. Others took precisely the opposite view: that, over-reacting to this old-time formality, the prevailing pedagogical philosophy is much more likely to be "that if you leave the child alone and provide a stimulating environment and material, he will somehow use these materials artistically and esthetically and his growth will be facilitated in art." Shelley Umans, then administrative director of instruction and curriculum for New York City's school system, enlivened a work-group session with a vivid example of art's plight in the public schools: "From years of experience, I now know that in every elementary class I visit, the teacher will rush two children to work at the two easels just before the principal and I enter the classroom."

The conference left unresolved the basic question of whether the schools should be the principal locus of efforts to make the arts meaningful in American life. Many conferees had serious doubts that the entrenched institutionalized obstacles to lively art experiencs in the schools could be overcome, and so recommended programs to be conducted almost exclusively outside the schools. By contrast, others felt that, while it was fine to ponder and devise new ways of bringing the arts to students *outside* the schools, it was wrong or at least unreal-

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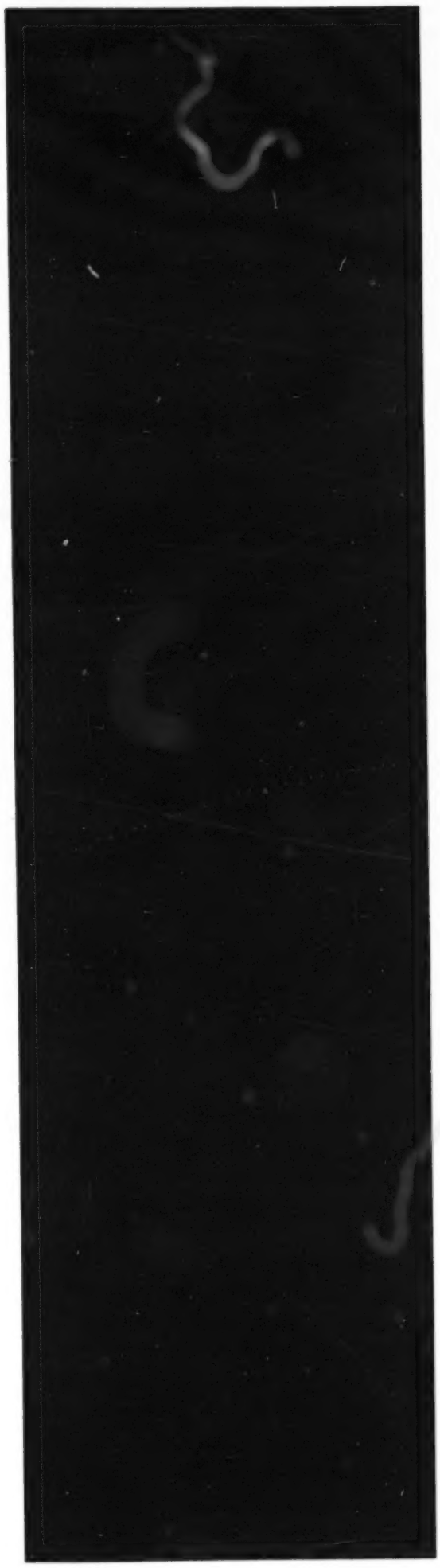
istic to dismiss the schools completely, whatever their past and present shortcomings. Without the schools, they felt, there would be little chance of reaching any significant segment of the American public. They pointed to the facts that millions of school children are available for new experiences in the arts, that much more can be done with today's children than with today's adults, and that the art-educator cadres are eminently able and willing to be of great assistance.

The contrast between these two viewpoints was sharp and illuminating. It was not between art educator and artist, but rather between those with confidence and hope in the schools as the primary locus of art efforts, as against those full of doubt and despair about the schools. This conflict of views is perhaps the single most important obstacle to united effort in future programing.



who knows the way?

"Compatibility between the artistic and the administrative personality," said artist-administrator Melvin Roman on the first day of the conference, "is simply not in the nature of things." Thus, a nagging and embarrassing problem landed on the conference table.

HIP VERSUS SQUARE

Can the tension between artists and administrators be resolved, alleviated, or end-run in some way that will permit artists to contribute their unique gifts to educational programs under conditions which they can accept? Can administrators in and out of schools, who after all carry the responsibility for the success of their programs, be assured that their worst forebodings will not come true?

But the dichotomy is a little too easy. Many artists like Roy Lichtenstein (the pop painter specializing in blown-up cartoon panels) run their studios and their professional lives with the precision and orderliness of an insurance office. And the conference included at least one administrator, William Birenbaum of Long Island University, who obviously prides himself on his genuinely impulsive, irreverent style of administration. There are, in short, square artists and hip administrators.

Yet the essential truth remains valid: the artist and the administrator more often than not do clash in temperament, outlook, and style. There is nothing invidious in the contrast, just that, through self-selection, the process of professional training, and day-to-day conditions of work, the two groups tend to develop divergent viewpoints.

The artist is typically engaged in exploring and expressing his own personality and sensibility. He cultivates what is most personal and intimate in the hope of making it, through mastery of his craft, a widely appreciated perception of reality. He is deeply engaged with the concrete materials of his art, the observation of reality in its most specific manifestations, and the feel and tone of things rather than their everyday utility.

On the other hand, the administrator is characteristically devoted to the control and manipulation of resources to achieve a desired end. He is not, or should not be, concerned primarily with expressing his own personality or thrusting his own interpretation of experience upon other people. Rather, he applies his efforts to achieving goals that are publicly conceived, objectively measurable, and socially useful.

Caricatured at their extreme, the artist and the administrator are irreconcilable antipodes: the long-haired artnik glowers from behind his shades at the stodgy, hypocritical, repressed bureaucrat swathed in red tape. Fortunately though, such caricatures are rare among artists and administrators who should be able to work well together given common goals and a congenial atmosphere.

In formal education, such an atmosphere has yet to be established. Artists and performers feel that many teachers of the arts in our schools today are not fully committed to the arts as a way of life and lack true insight into them. Most teaching, therefore, they consider pedantic, inhibiting, authoritarian, and unenterprising. On the other hand, art educators suspect artists of lacking a basic commitment to children, as well as the pedagogical skills and understanding of the learning process required of anyone who takes responsibility for children's growth and development.

In practice, artists are usually prevented from contributing their talents to the school program by certification requirements which exclude unaccredited persons from regular classroom work, while art educators are frequently barred from continuing intercourse with professional artists by the snobbishness of the artistic community. In short, the artists, who are "in" artistically, can't get their hands on the kids; the art educators, who are in control of the arts in the schools, are snubbed if they try to make contact with the "real world" of art.

There are other problems. The arts in the schools suffer from the cold hand of academicism. The conventional school schedule, whatever its advantages for the formal academic subjects, sharply interferes with the freedom the arts need—freedom from time restrictions, from constraints on spontaneous behavior, and from taboos on what can and cannot be expressed.

What is the solution, given the perennial conflict between the artist and the bureaucrat or art educator, and given the constraints, indifference, and occasional outright hostility the arts face throughout the school system? What could break through this negative grid of powerful forces to put at the service of the poor—particularly in the schools but throughout the ghettos, too—whatever significant values the arts can uniquely or most abundantly supply?

CULTURAL IMPERIALISM

More than personal and professional styles are involved in bringing the arts and the poor together. A recurrent question at the conference might be summed up as: "Just who do we think we are?" Accepting the hypothesis that the arts in their many uses have special importance for improving the lot and the lives of the poor, do artists and teachers know what they are trying to accomplish? And if they do, are they presumptuous to seek to impose these values on the poor? What's so great about "our" values, artistic and social, whether these are the prevailing middle-class values of America or the radically different values of those who would transform America? Maybe the poor would just as soon "not be done good by." Maybe dwellers in the ghetto have something going for them that outsiders either fail to see or else misunderstand.

This complex question involves social and political issues that go far beyond the potential benefits of the arts to the education and life of the poor. And it has been getting increased attention in recent years.

Francis Ianni stated the issue forthrightly when he attacked the presumptions of so-called "do-gooders" that they can bring light into the ghetto. Predictably, as an anthropologist, he put cultural imperialists in their place with an unsettling analogy from Melanesia, citing "the destructive results on the unifying ethos of Melanesian culture and society when the British imposed their own cultural norms and prohibited head hunting . . . the organizing principle, the passion, and the fountain of social and individual ambition in Melanesian society." In Ianni's view, the net effect of the enlightened British suggests "that social betterment, even planned social change and reform, can be disastrous unless we comprehend and appreciate how it is perceived by those undergoing change and how the change relates to what went before." He went on to say that art's role in social betterment was neither here nor there: that what counted was the give-away of our own pretensions and false values in the very use of the term "culturally disadvantaged." Said Dr. Ianni, "We admit by the term itself that this age of American culture has nothing better to offer them as a cultural milieu than what they already have," and he added, "I have seen very few programs in the arts which do not attempt to take the best of what 'we' have to offer in order to help 'them' fit better into our world."

This accusation of "missionaryism" through the arts haunted the conference deliberations. On the one hand there is no gainsaying the value of simply bringing the arts to the poor, or vice versa. The conference heard about a number of such projects. For example, Nina Perera Collier described Youth Concerts of New Mexico, which brings professional musicians to the isolated and deprived schools of the State. The work entails strenuous dedication on the part of the performers and of those who run the program. The rewards can be meas-

ured only in human terms of bringing beauty, warmth, and excellence to children who might otherwise never experience these through the arts.

Among other examples are New York's Theater in the Streets, vividly described by Patricia Reynolds; the federally supported Educational Laboratory Theatre projects in New Orleans, Providence, and Los Angeles; and efforts in New York City and elsewhere to expose high school youngsters to the theater, museums, and the opera.

As Commissioner Howe pointed out, the Office of Education, under provisions of the Elementary and Secondary Education Act of 1965, can support such enriching activities and experiences, and many school systems across the country are already embarked on new programs under ESEA's titles I and III.

Clearly, such direct exposure to the arts—not only through books, records, and films, but also through live theater, ballet, opera, instrumental performances, and museum visits—can have a powerful positive effect, particularly if the "hit and run" pattern is avoided. Students should be prepared beforehand for each experience; they should be involved to the greatest possible degree while going through it—by meeting musicians, performers, and artists, for example; and they should have the opportunity to distill something of lasting value for themselves out of the experience after it is over.

Despite this recogntion that the arts are to be appreciated as well as produced, however, the conferees seemed disposed to consider such programs of exposure as worthy but insufficient. There seemed to be a general feeling of the need to go beyond artistic missionaryism. "We've had it with bringing the Pittsburgh Symphony into the ghetto," proclaimed a veteran poverty worker quoted approvingly by one conferee. "The arts must be nurtured from within the community of the poor. Otherwise the effects are ephemeral, or worse." The reason, explained another participant, is that art brought in from outside may be good art but it's bad social action.

The conferees felt that actual participation is essential if people are really to benefit from the arts. At the easel, in the writing workshop or music studio, on stage—wherever art is being made, the poor can, should, and must join in the making. That this is possible and desirable was evident by the exhibit of Job Corps paintings and sculpture that surrounded the conferees, by the moving account of Budd Schulberg's writing workshop in Watts where students who had flunked out of high school English are creating stirring and beautiful poems and stories, by the arts center in Watts that Lucille Krasne reported so vividly to the conference, and by Dorothy Maynor's music and dance classes in Harlem.

Perhaps the best example is the Free Southern Theatre, a touring company based in New Orleans that brings plays to Negro communities of the South, free of charge. The theater is composed of Negroes and concentrates on plays written by, about, and for Negroes. Its primary function is to communicate with its audience, and to plant its seeds so well that members of that audience will, in time, *become* the Free Southern Theatre.

Such direct involvement of the poor should, it was widely felt, also extend to planning and administration. Melvin Roman early put forward a formula for achieving such participation: "Democratize decision-making; search for indigenous leadership; relax the boundaries of authority; recognize that change involves the entire environment; make the organization fit the people, not the other way around." Concluded one work group: "The ends pre-exist in the means. In all programs this value should be asserted from the beginning: the poor should be included in the planning and operation."

Beyond the negative effects of imposing the arts from outside, there is also a positive value in the lives of the

poor which could be endangered. Francis Ianni went further than anyone else at the conference in evoking and extolling the "rich culture of poverty." He pointed, for example, to anthropologist Oscar Lewis' demonstration that "what causes the disjunctures and the disharmonies is our attempt to tell [the Puerto Ricans] that they don't know what they are missing." Some conferees were willing to go at least part way along this road, but more of them supported Ianni's related point that the artist "must work with and within the society and the culture he hopes to change." Julian Euell, Lloyd New Kiva, Dorothy Maynor, and others stressed the critical importance of imbuing the culturally disadvantaged—especially the Negro, Puerto Rican, Indian, and Mexican minorities—with a vivid sense of the aesthetic contributions, past and present, of their people. This concurrence led, in turn, to debate between those who want to preserve the distinctive values of ethnic, racial, and religious groups as essential to America's vaunted pluralism, and those who, granting these values, would subordinate them to the greater good of removing barriers between men. The old melting-pot idea took a beating at the conference, but it survived.

These troublesome issues produced some odd currents and cross-currents. Under questioning even Dr. Ianni granted that "middle-class" culture could provide two important desiderata—openness and access. It could bring new experiences to children in the ghettos and open *them* up for the experiences. Dr. Ianni's diagnosis of Negro entertainment as a put-on for the white audience (Stepin Fetchit, the Clay-Liston fight, inter alia) drew mixed fire from both Negroes and whites in his audience. Ann Flagg cut through the argument and, if only to judge by the applause her moving plea evoked, got close to the heart of the matter. She said, in part:

Not only must we be concerned with the building of a satisfactory and strengthening self-concept for the disadvantaged child—and now I'm talking about the Negro child, though this is not the only problem—but we must also look through the window from the other side, and have the larger society recognize that Negro culture is a part of the American whole. And until we can look at it in that way, and deal with it in that way, I don't know that anything very much is going to happen with the children.

I don't think there's a Negro in this room who doesn't know that there was a time when the Negro spiritual was a thing to reject in getting to be a part of this larger society. Why do some Negroes still reject it?

Because we do not understand, deeply understand, that this is an art form that came out of experience; and it touches everybody. Jazz says something to everybody too; and it's all a part of the mainstream. I am saying let's do something with the teachers, too, who have this open access to knowledge, to truth. We're in the same soup.

Let us use the arts for truth. When I have worked with Negro children, using Negro history, I have not worked with it entirely from the point of view of the black power motif that is being talked about. I've been talking about this kind of understanding—"When you say 'Land where my fathers died,' you are talking about your very own fathers, honey. Your fathers had as much to do with this way of life, this culture we're talking about, as anybody else." And if the middle-class things are arbitrary or artificial but represent the good way of life, then no American should be denied access to that. He helped to make it. Why is it not a part of him? What is wrong with wanting the good life? Let's not have our children start out with the same misconceptions and misunderstanding of each other that we have started out with. Let's strip away the masks and understand why the Stepin Fetchits came about. Let's give the children a chance to understand what we ourselves don't even begin to understand.

CAN THE ARTIST SHOW THE WAY?

Much of what is most characteristic and exhilarating about the American art scene today centers on a new relationship between the arts and society. The formalistic boundaries between the arts have been swamped under a tidal wave of "mixed means"—poetry moves off the printed page and into the bars and coffee houses; painting leaps from easels

to sidewalks and hospital walls; theater moves from Broadway to off-Broadway and to off-off-Broadway, onto the streets and into the parks and playgrounds. The Happening—a mixed form (or formless mix) including poetry, painting, film, theater, and music—involves the audience and the entire environment. Artists seem to be reaching for a new relevance, a new role to play in creating the conditions of modern life. The artist seems to be seeking to regain his political voice with such anti-Establishment or protest plays as "Viet Rock," "Dynamite Tonite," "Mac Bird!" and "America Hurrah." New social uses of the arts are emerging: the conference was reminded of how New York City's Central Park, which had become a symbol of nighttime terror, was being transformed through events staged to involve very visitor as an actor. Through such events and other improvements the crime rate has dropped, the park is becoming a place of joy; and Thomas P. F. Hoving, former Parks Commissioner, was hailed as "King of Fun City."

The example is neither frivolous nor unique. At the other end of the country, leaders of the Watts community achieved something of the same effect when they sought to counteract sensational stories in a national weekly magazine on the first anniversary of the 1965 riots. "Watts still seething . . . the ghetto today is close to flashpoint," announced its cover story. Infuriated by what they considered an irresponsible misinterpretation of the state of their community, Watts residents launched an arts weekend to enlist residents in a creative and constructive display. Sargent Shriver led a gala parade, the "flashpoint" never came, and the arts won justifiable praise for the achievement. A similar festival of the arts took place in Watts again in the summer of 1967 and may become an annual event.

The broad question of how the arts might promote desirable change in society received sporadic but intense consideration by the conferees. Melvin Roman's paper on "The Arts as Agents of Social Change" posed it the first morning. Quoting Ralph Ellison, Roman said that his thesis was that art, through its "organized significance . . . alone enables man to conquer chaos and master his destiny." It is the arts, then, which can best help men—and, more important, the poor themselves—to understand the dark, complex, baffling realities of the ghetto.

How can the arts do this? There are several ways. Roman finds the best model in the so-called "therapeutic community" developed in certain progressive mental hospitals, which puts "a great deal of emphasis on self-help and community responsibility." Such a pattern, he believes, can "harness the power of the artist to help the community articulate its feelings and to catalyze whatever action may be necessary to improve its social and physical environment."

A somewhat different perspective on the role of the arts in improving the relationships of poor people to their society was offered by Julian Euell, formerly director for the arts program of HARYOU ACT (a community action program for Harlem youths). His experience has convinced him that people in the ghettos have a craving for the arts that is often ignored and sometimes actually stifled by the job-oriented grants criteria of OEO, for example. Adding that the sheer ugliness of the slums is a prime cause of alienation and isolation, he quoted Kenneth Clark:

The most concrete fact of the ghetto is its physical ugliness, the dirt, the filth, the neglect. The parks are seedy with lack of care. The streets are crowded with people and refuse. In all of Harlem there is no museum, no art gallery, no art school, no sustained little theatre group . . . .

The description would apply, Euell sadly noted, to almost every impoverished area in the United States.

To break down ethnic and racial barriers, then, Euell suggests the arts as a connecting tissue with the outside society—motivating personal growth and development, and at the same time

generating sympathy among divergent groups and individuals. This effect is commonplace in popular culture: pop music, folk songs, sports, and nightclub entertainment, as well as activities not usually included in the arts, such as Chinese cooking—all have helped from time immemorial to create good will across national class or racial lines.

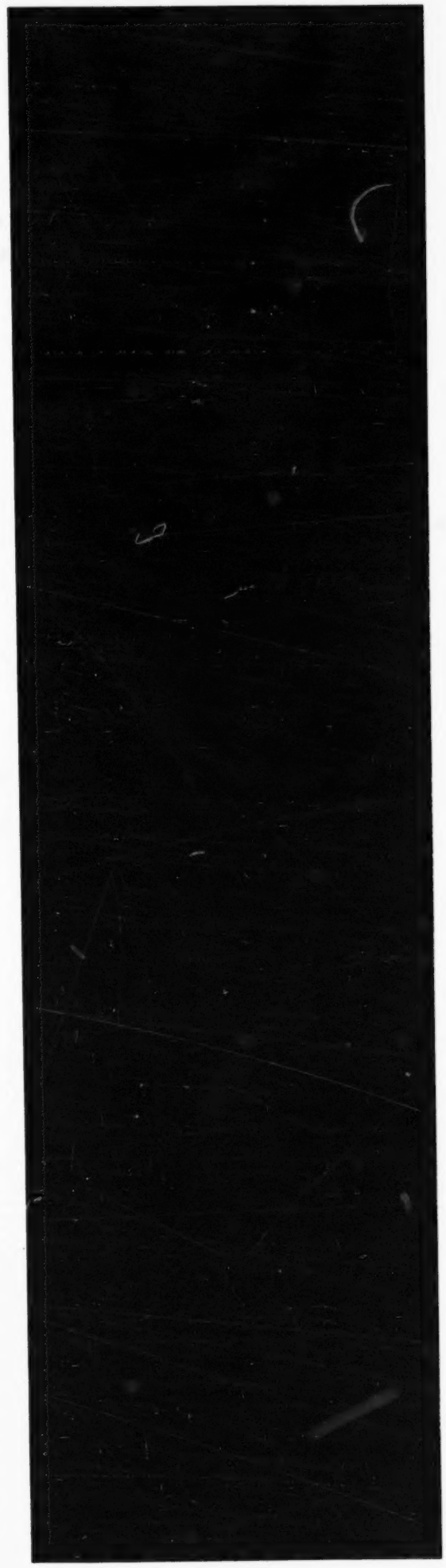
Do-gooders, however, once they begin trying to engage the poor in "art" programs, all too often tend to introduce things like basket weaving and handicrafts. Dance and drama are conceived as recreation rather than as deeply joyful, highly important experiences. But, Euell says:

> ***The HARYOU program firmly established in my mind that we can take the disenchanted youngster and, through the arts, show him a way to ready himself to join the mainstream of society.***

He believes, in fact, that this course may be more than another option; it may be essential to an effective antipoverty program. The efficacy of job-focused programs may have been relevant 20 years ago, but today, according to Euell:

> ***. . . the degree of deterioration and alienation in low-income areas is at a point where much more is needed. Programs that reach deeper must be introduced. Many young men and women from poverty areas do not carry enough confidence with them into a job-training situation. We cannot build up that confidence and a positive self-image overnight or just because we want it that way . . . [Besides] people who live in poverty are not just interested in jobs, housing, social welfare, etc. They are hungry for programs that allow for more individual achievement and expression. Most important is that the flow comes within themselves and their community.***

For those who share Roman's and Euell's views, the ghetto can and must be transformed by the creative powers of the poor themselves. The way is hard and contrasts sharply with the usual services-from-without formula of conventional social work. But perhaps the artist knows the way and can help others find it. His way of life draws nourishment from within to come to terms with an environment that is usually indifferent and often hostile.



When Elliot Eisner, associate professor of education and art at Stanford University, began to prepare his conference paper "Educational Research and the Arts," he set two research assistants, one librarian, and himself to work finding relevant studies. Together, they were able to locate only a handful of studies on the results of using the visual arts with culturally disadvantaged children. There was, to be sure, plenty of writing on the subject, and scores of projects underway—but very little in the way of actual research and evaluation. And, according to Professor Eisner, experimental research in the other arts, like theater and music, is just as scanty.

MUST THE ARTS PROVE THEIR CASE?

This dearth of research has implications for education generally. For example, many of the learning problems of disadvantaged children are associated with the acquisition of verbal skills, as attested by the vast number of school systems which have established programs in remedial reading using funds authorized under title I of the Elementary and Secondary Education Act of 1965. Since communication in virtually all of the arts takes place on a *nonverbal* level, these remedial reading projects could have provided an ideal setting in which to test the use of the arts to break through the language barriers blocking the development of reading skills in the disadvantaged child. But Kathryn Bloom reported that, according to a preliminary assessment, little had been done to explore these possibilities in a systematic manner.

Melvin Tumin stressed the dangers of this research gap. In fact, he reported as one of the beneficial outcomes of the meeting that:

We all now fully recognize the necessity of coming out of the clouds on these matters. However deeply and unshakably those in the arts may feel *about the likelihood of these utilities being achieved through art experience, there is a world of unbelivers; men without faith, who are either indifferent to the claims of art, hostile to them, or disbelieving of them. For a number of purposes important to art, at least some of those who are indifferent must come to care, some who disbelieve must come to share some faith, and some of those who are hostile must be persuaded to be more friendly . . . .*

Some effective way must be found in which to test out the claims of the arts. It is not enough to proclaim them. Evidence must be brought to bear that will be persuasive . . . . Proof of the case for art must be sought with special vigor and dedication . . . . We need, crucially, vitally, above all, to find out, through sound research and evaluation, how good our ideas are, and, when and if their worth is established, how can they best be disseminated and multiplied so as to reach the widest possible audience. So the arts must prove their case, or continue to remain inconsequential and tangential to the mainstream of experience to which our school children and, of course, our adult populations will be exposed.

The conference participants did not accord research a primary place in their deliberations. They often made the point that the need was too urgent and the potential for actually changing the lives of the poor was too great to wait for the results of exhaustive research. "You can see how their eyes are lit up when they come out of the art room," said one participant. "That's all anyone should need to convince him that this is potent stuff." Others argued that the effect of the arts was so complex and all-encompassing that it might not be reducible to simple elements which could be measured quantitatively. The participants tacitly rejected the appeal for research priority by devoting their energies and their time to discussing action projects which would bring art experiences to as many poor people as possible, with the benefit of these experiences assumed.

Another point, not made at the conference, should perhaps be added. It is by no means clear that change in education comes about primarily through the persuasive power of objective research. Many observers believe that nonscientific but powerful factors—the amount of outside money available for certain kinds of educational change, the elo-

quence of respected writers, and the tides of opinion and fashion—are more effective than research in determining the direction in which schools move. Mr. Tumin himself acknowledged that the predominance of the conventional subjects—such as mathematics, history, and English—in the curriculum derives not from research evidence of their relevance and effectiveness, but from the force of tradition, the strength of their advocates, and other factors. By the same token, the most irrefutable "proof" would not ensure the arts of high priority in the educational process. Even if it could be shown that certain art experiences, under certain specific conditions, achieved certain highly desirable ends, those who control curriculums and purse strings would still need to be convinced of the relative importance of such ends in the hierarchy of educational purposes. "To establish and secure widespread acceptance of the worthiness of those utilities is therefore the first item on the agenda," Mr. Tumin concluded. In his view, the fact that the arts do not have tradition and prestige on their side means that they must prove their case twice over.

Probably the future status of the arts in the schools and other educational enterprises depends on both the research evidence marshaled in their support and the climate of opinion. Thus there is equal need for dramatic action and for analytic research. Exciting, effective art programs for the poor must be devised and demonstrated, with results sufficiently compelling to encourage wide replication. But, as Mr. Tumin insisted:

Unless such enterprises are also used to test for, evaluate, and disseminate evidence regarding the utility of the enterprise, especially to the powerful nonbelievers, the situation in the arts 10 years hence is likely to be as parlous, if not more so, than it is today.

While the participants tended to neglect pure research, they did recognize the need for applied research, particularly evaluation of experimental projects. Among the work-group recommendations were:

The need to evaluate systematically existing art projects . . . to determine if they are doing what they want to do or purport to do, and to attempt to identify those factors leading to the success or failure of the programs.

The need for procedures and tools for evaluating arts projects . . . The kinds of evidence that can be produced by the study of the effects of arts education on children may become the strongest leverage for continuous, long-term, and adequate support of the programs in the arts.

In the end, the decision as to whether or not research will be conducted on arts programs for the poor rests with the practioners themselves; and ample evidence exists that the vistas for researchers in this field are tempting indeed. The possible effects of the arts on people's minds and feelings and behavior, if little understood, are generally acknowledged to be potent. The realization that support is available to explore them should draw significant numbers of the more enterprising educational researchers into this field soon.

SOME PROMISING AREAS FOR RESEARCH

Despite its predominant concern with other matters, the conference suggested promising areas for future research in two principal ways: by reviewing past, present, and planned research projects which seem to have significant value, and by discussing certain unexplored areas which clearly call for research.

A few examples, reviewed by Elliot Eisner, indicate the kinds of research studies which have been conducted, mainly in the visual arts, and their findings. In an effort to understand the effect of child-rearing practices on children's attitudes and behavior in art, Alper, Blaine, and Adams studied the finger–painting behavior of underprivileged and middle-class children. They speculated that the different ways that mothers of different social classes tried

to train their children—especially toilet training—would affect the child's willingness to use finger paint, the amount of time he is willing to use it, whether he uses his finger or his whole hand, and whether he uses browns or blacks as well as other colors when given a choice.

The study revealed that underprivileged children are more willing to use finger paints than middle-class children, that they use the whole hand and smear more frequently, and that they use warm colors more often. Alper, Blaine, and Adams conclude from their study, which is far more detailed than this summary suggests, that early child-rearing practices do indeed influence the child's wiil-ingness to use certain art media and the way he uses them.

In another study of the relationship between drawing and cultural deprivation, Tourenso, Greenberg, and Davidson analyzed drawings of the family made by over a hundred children from five fourth-grade classes in a severely depressed urban area. By asking the child to circle himself in these drawings and by analyzing the presence of hands, the proportion of the head to the body, the clothing drawn, and the facial expression, the researchers were able to compare differences between students, grouped by sex, in relation to good, average, and poor scores on the Metropolitan Primary Reading Test. The striking outcome of the study was that, unlike the girls, virtually all the boys were doing poorly. They drew a "self" in which some major part of the body—such as the head, trunk, limbs, hand, finger, or foot—was omitted. Of the boys, 93 percent omitted one or more of these parts, as compared with 70 percent of the girls. The authors explain this difference in the light of research indicating that Negro girls have more chance to develop a positive concept of themselves than do Negro boys. And in general, girls in each of the groups had scores that showed healthier personality development.

Professor Eisner himself has conducted a study aimed at formulating a visual and verbal scale that could be used to classify drawings according to the child's development in the use of space. This scale was then used to assess the drawing development of approximately 1,100 elementary school children.

As Professor Eisner freely grants, his chief hypotheses were exploded. He had expected that the drawings of children from culturally disadvantaged homes would differ significantly from the other children's. He supposed that their visual, aromatic, and tactile environment was richer and more complex than the environment of children from homes where there is a place for everything and everything is in its place, and where Mother gets rid of smells and mess. Thus, he expected that the drawings of the disadvantaged children would be more advanced and complex. But, to his surprise, their development in drawing was not equal to, much less above, that of the more fortunate children—even in the first grade. Not only were the advantaged children ahead, they were so far ahead that the disadvantaged group did not match the first-grade performance of the culturally advantaged group until the fifth grade.

Another surprise was that, unlike the gap which widens between the advantaged and disadvantaged in academic subjects over time, the gap between the two groups narrowed; and the disadvantaged eventually caught up to the advantaged group by the seventh grade. Whether this effect is a function of maturation or lack of instruction in art was difficult to determine (a rather ironic ambiguity).

Mr. Eisner believes his study provides additional evidence of the cognitive consequences of deprivation. It underscores the thesis that psychologists such as Goodenough and Harris have already advanced: that skills of perception and drawing are closely related to the intelligence the child brings to bear upon a problem. And this intelligence, as

Bloom, Dave, and Wolf have demonstrated, is clearly related to the child's environment.

One model research proposal was presented by Ronald Silverman, professor of art education at California State College at Los Angeles. This 2-year project, which has been funded by the Office of Education, will develop and evaluate art curriculums specifically designed for disadvantaged youngsters at junior high school levels.

Professor Silverman's hypothesis derives from the observed preference of disadvantaged students for the concrete over the theoretical and abstract. Since the visual arts provide a highly concrete medium for learning, he hypothesizes that a junior high school art program specifically designed for such students will have a number of beneficial effects: greater ability to perceive and organize perceptions, improved self-awareness, better application of remembered experiences and ideas to the present, a more positive attitude toward school, a capacity to enjoy leisure-time activities more fully, and an understanding of how the environment shapes personality. Taken togther, these results should add up to a heightened ability to enjoy life and to succeed in school and thereafter.

A distinctive feature of the Silverman project is its aim to determine, by careful comparison and sophisticated statistical techniques, whether a depth or a breadth approach is more effective. One group of disadvantaged seventh-grade students will be given a broad, exploratory exposure to the visual arts, briefly "tasting" several media. The other will work with a limited number of media over prolonged periods of time.

Among the expected outcomes of this project are confirmation that the visual arts contribute to the learning potential of the disadvantaged youngster, guidelines for developing new art curriculums for both advantaged and disadvantaged students, and precise testing instruments and procedures. Of more immediate importance, it is expected the program will improve the teacher preparation program at the college by providing teachers-in-training with an opportunity to understand the ways in which the arts can help meet the problems facing them in slum schools. "Such information," Mr. Silverman notes wistfully, "appears to be nonexistent at present."

In addition to reviewing these past and future research projects, the conferees developed some new ideas on where researchers might profitably focus their inquiries.

One could take each of the uses of the arts cited on p. 9, and devise a plausible way of translating it into a researchable and testable hypothesis. In fact, the Silverman proposal described above is a model for this process. Here is a selection of other possibilities:

- Developing desirable traits of heart and mind in children by exposing them, during art experiences, to supportive persons as models.
- Enabling children, through creating their own products, to get a sense of mastery over materials and a more general sense of mastery over the world of objects around them.
- Giving children a continuous experience of success in problem-solving that will contribute significantly to a favorable self-image and a new confidence in handling unknown future tasks.
- Providing children with a direct experience of the importance and relevance of self-help and the undesirable consequences of its opposite—not through lecturing or moralizing, but through the immediate consequences of their behavior.
- Enabling children, through experimentation with their own capacities and abilities, to discover what, in fact, they can do and what they might, through future effort, be able to do.

- Enabling children, especially those from underprivileged groups, to acquire a sense of the dignity and worthiness of their ethnic identity through immersion in the history of their group and its achievements, and through the discovery of all those praiseworthy features generally overlooked, unmentioned, or demeaned by society at large.
- Enabling children, by diverse experience, to discover the value of directing their energies and feelings into productive and satisfying channels, as against sheer lethargy or the wasteful and self-destroying use of these energies and feelings to attack themselves and others.
- Making it possible for children to affirm themselves and achieve a sense of their unique worthiness, through experiencing the uniqueness and worthy consequences of their own perceptions and creations.
- Helping children, especially those from denigrated groups, to understand what it is about their social structure and culture that compels others to denigrate them, what it is that needs change, and how best to challenge corrupt elements in their culture and change them. The assumption here is that a person becomes armored against depreciatory attacks on his self-image by understanding the forces that "compel" others, for their own reasons, to attack him. Thus armored, he can better avoid the victimization process by which he comes to accept the majority image as true and reliable and to fall into self-hatred.

Another approach to research would be to focus specifically on the kind of measurability which Melvin Tumin argued for if the arts are to prove their case. The path toward such "proving" is precisely that which has been taken thus far, by psychometricians and other specialists in educational testing, with regard to the so-called cognitive skills or domains. In theory, what has been done is rather simple, however difficult it has proved in practice. Certain limited portions of cognitive functioning—such as the capacity to distinguish similarities and differences in appearances and in statements, or to see common general principles in a series of particular statements—have been selected as of prime interest; and rather simple tests have been devised to test their presence or absence in school children.

The same steps can be taken to establish claims for the arts, if those concerned are willing to focus narrowly on limited portions of the range of "results" they claim that music or dramatics or painting can produce in children. For, with effort and intelligence, tests like those devised for the cognitive domain can also be constructed for the aesthetic or the affective domain in general. There is no magic about it. It is all quite within reach, so long as everybody recognizes how limited and highly selective such tests and their results are.

Other germane questions—some general, some quite specific—were discussed throughout the conference. Do students progress more rapidly in painting when they use, for example, a limited palette before using one with a full range of color? What would happen to the school career of the culturally disadvantaged child if a major portion of the first 3 school years—say 60 percent—were devoted to the arts? Would it perhaps be useful to postpone work in several academic areas until the latter part of the third or fourth grades?

The Office of Education's Associate Commissioner for Research, R. Louis Bright, presented the case for "educational technology" as a unique perspective on possible research. By this term Dr. Bright meant not merely hardware,

but something much more significant: an *approach* to instruction which emphasizes objectives defined in terms of measurable behavioral change on the part of the student, and which assumes that if the desired change does *not* occur, then it is not the student but the course which is at fault. ("It's the most difficult part of the job—but how else can you tell when you've finished, whether or not you've succeeded?")

"Programing" is the accepted name for this approach to instruction. The objectives are set in measurable terms, and then the material to be mastered is broken down into small units. Each of these units is measured by its own behavioral criterion, and the material is continually revised until 90 percent of the students on whom it is tested go through it successfully. Dr. Bright suggested a number of areas where art might be useful "as an input in teaching the disadvantaged."

The effectiveness of such instruction can be further increased through the use of a computer which can adroitly adapt the material to each student and communicate through a taped vocal response, thus permitting its use with prereaders. A computer can act as an infinitely patient, infinitely resourceful tutor. The child as he learns does not experience his usual boredom and frustration, but instead meets with mounting success in a program precisely adapted to his developing needs and capacities. The result is contrary to what one might expect, according to Dr. Bright. Far from becoming "automatized" by their brief encounters with the computers, many shy, withdrawn slum children begin to flower, both intellectually and emotionally. "They would come in smiling, happy, sure of themselves, confident," said Dr. Bright of such children with whom he had worked. "It was the most amazing transformation I had ever seen. It was really the first time in their lives that they had been consistently rewarded or consistently correct on anything."

Dr. Bright believes that "the major problem in working with young disadvantaged children is teaching them to discriminate—shapes, objects, words, sounds." Discriminatory capacities which middle-class children develop as a matter of course never come to fruition in many disadvantaged youngsters. Since discrimination is basic to the tasks they are asked to master in school—such as reading, computation, and writing—these children experience unremitting failure. The house of learning must be built on a foundation of sensory and symbolic discriminations.

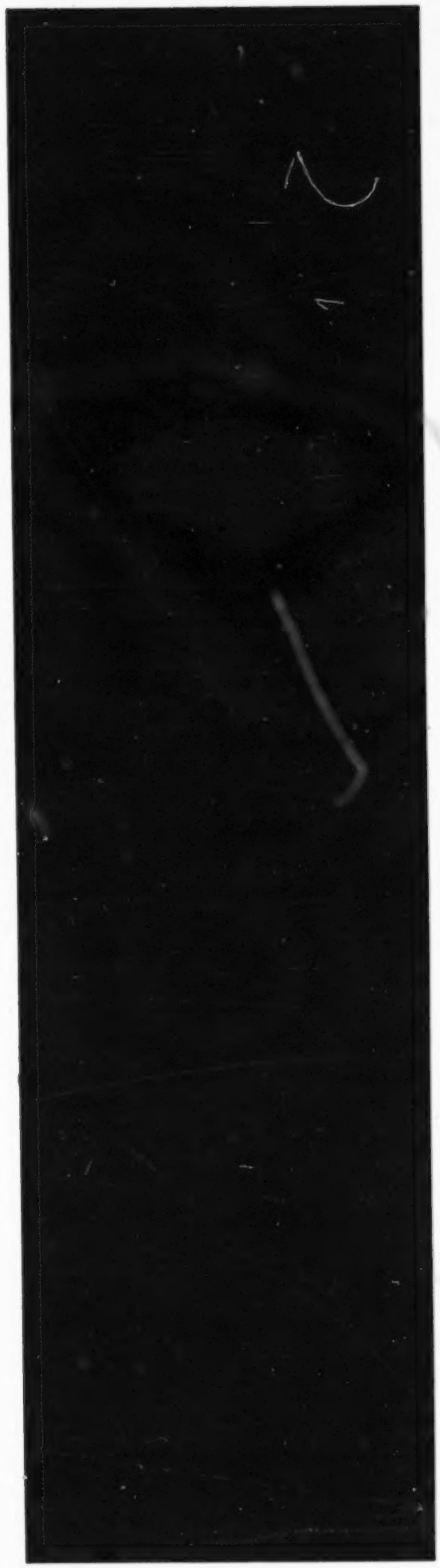
This is where the arts come in. Perhaps, as Dr. Bright suggests, artists or artist-teachers can help determine how to teach commonplace discriminatory skills to children who have somehow failed to develop them. How can experiences in the arts be used to teach these skills? Dr. Bright believes that programed, computerized instruction can be the medium for such learning, particularly because the capacity to make discriminations is highly individualized—some children have trouble with one kind of discrimination, some with another. Individualized, programed instruction is, therefore, much more effective than mass drill or group instruction in determining the precise difficulties of each student.

Moreover, those trying to teach the arts to the disadvantaged come right up against the youngster's frequent inability to make discriminations. So mastery of these skills through instruction in the arts is a valuable prelude not only to academic tasks in general but also to more advanced work in the arts themselves.

One example Dr. Bright cited came from the field of music. If a child is taught how to discriminate between different tones, will he himself then be able to produce those tones with practice? There is some evidence that he can. But certainly one could teach by this technique the recognition of many different

fundamental structures in music, such as different types of chords and harmony.

Could composition in visual arts also be taught this way, so that the student might learn to discriminate between good and bad composition, and eventually between paintings by expert and nonexpert artists? Could the student learn to appreciate the excellence of Shakespeare's poetry and dramaturgy by viewing two different presentations on videotape—one of a scene from Shakespeare and the other from a lesser dramatist? Or could he learn, through videotaped performances, to appreciate the characteristics of acting and production excellence by watching different theatre groups—an amateur community theatre, say, and a top professional company—perform the same dramatic scene? These are some of the intriguing questions which Dr. Bright implied might well be explored and assessed by researchers.



where's the action?

Throughout the conference there was an irrepressible and sometimes disconcerting demand: "Where's the action?" Whenever the discussion dwelt too long in abstractions or got mired in the minutiae of research methodology, one of the less academic participants was likely to interrupt by asking how all this could, quickly and concretely, help poor people in the ghetto.

Such activism is sure to evoke a sympathetic response. It sounds tough, and it puts down the academics and researchers, always fair game. It is easy to scoff at theoretical questions and research techniques as inferior to street-corner or store-front action; but without due consideration to the first, the action may run out of intellectual steam, lose the support of professionals and sponsors, and do more harm than good. Thought and action, theory and practice, reflection and commitment, analysis and intuitive field work—all are necessary and each must nourish the other.

But the insistent demand for action did ensure that out of the deliberations at the conference—all the hypotheses and hunches, the vivid testimony of successful projects, the unresolvable questions—came practical proposals. Some of the recommendations dealt with the extension or enlargement of existing projects, others with the widespread demonstration of more or less novel plans to bring art actively into the lives and education of the poor. A number of proposals dealt, not with specific projects, but with potent and ingenious ways to make them known and to get them effectively supported.

THE CONSORTIUM IDEA

To formulate ideas about how the arts might be used to help the poor is not enough. Some *mechanism* must be devised for planning the projects, developing sources of support, mounting the effort, bringing the needed resources to bear, and making sure that the work proceeds with the maximum output for the money and energy invested.

At present, one work group noted, communities lack comprehensive federations of arts groups that the schools can call upon for talent and guidance. Schools and other educational agencies need procedures for screening artists who would like to work with children in or out of school.

One conference answer was the idea of a neighborhood-based arts center to plan, operate, coordinate, interpret, and promote a variety of programs. Such an agency could constitute an autonomous source of experimentation, information, and study. An arts center of this type might be defined as "an action-oriented research enterprise," to quote one of the work groups, "including experts from art, education, mental health, representatives of the community, and assessors to do research themselves and to become available as consultants to the rest of the community." It could do such things as:

- Survey the community to identify its needs
- Develop priorities for research and action
- Obtain the maximum participation
- Recruit artists to live in the community
- Obtain technical assistance from appropriate sources
- Make contact with cultural organizations and institutions in the community, both to avoid duplication and to support those who have already scored successes.

Another model suggested was a consortium comprising the schools, the professions, and the community, but with its own independent identity. Artists would teach schoolteachers, and vice versa. The new agency's activities might include:

- Training new teachers (student teachers or apprentices).
- Producing new materials.
- Improving standards for teacher certification.
- Developing new curriculums.
- Retraining older teachers.

Such a consortium should produce results that would permeate the schools. It should work with the schools during the schoolday, and after school too where indicated, within a structure that would make it easy for schoolteachers to take part. In brief, the consortium should support and strengthen—not try to supplant—the arts in the schools.

Whatever the model, one thing is essential: the enterprise should enlist practicing artists, writers, and performers who are sensitive to the young and believe in what they are doing. These professionals should live in the community in order to know its way of life and its problems intimately. Planning for the centers would need to be cohesive and long-range. The artists must be paid adequately, have some sense of security (say a year's commitment), and be able to use the experience in their professional development. Perhaps at the end of an assignment each artist might be commissioned to produce a work or performance for the community, and thus "speak back" to it.

These models would help to give the community a more positive identification, by raising both its self-esteem and its estimate of the schools. One beneficent outcome might be to keep people and their talents in their neighborhoods—as, indeed, Dorothy Maynor's School of the Arts is trying to do in Harlem.

The centers would also become clearinghouses for information and pilot agencies for school supervisors, educational leaders, and even members of boards of education. They would be expected to discover and develop new teaching media to be placed in the hands of thousands of teachers who may or may not have direct, personal contact with artists. There is now a breach between teachers and artists, and not enough artists to heal it on a one-to-one basis. The teacher must become a multiplier of the artist.

"SELLING" THE ARTS

"We may have a product which is as valuable as cigarettes or beer," concluded one work group. "But we surely don't know how to sell it." The problem of selling the arts to educators, poverty workers, social workers, and public officials, to say nothing of the general public, generated considerable discussion throughout the conference.

This heightened consciousness of the arts' dependence on public relations and power politics seemed, at times, an expression of that bravura Realpolitik that periodically takes hold of intellectuals, artists, and others whose basic motivations are notably unpolitical and unmanipulative. When aroused by their low estate in a society which vibrates to different values, such gentle people—Mr. Bosworth called them "an infinitesimal but undaunted minority"—often try to out-Babbitt the Babbitts, and out-Madison Avenue Madison Avenue.

At the final session, Melvin Tumin called the participants to task for expecting the Establishment to welcome their avowedly radical intentions with open arms.

I can see why you say that, if the world were any good, if it recognized that artists were the most beautiful people in the world, then obviously the Establishment ought to support you.

But, by definition, art is continuously critical of the Establishment. Art is continuously asking how can the existing institutions be altered to create a better vision of man and a better condition of life for all men. Art continuously challenges the legitimacy of existing institutions . . . . All of the dangers of public relations, of teaching ballet to poverty-stricken children in Harlem, of turning out products in which dirty words are painted on canvases are just mild examples of the way to offend the Establishment.

Yet the Establishment has gone far under existing circumstances, with all its fears about the kookiness and the destructiveness and the threats that the arts and artists are likely to produce. It has indicated a willingness to go even further by the development of real programs of art in the schools.

So I think the artists have a right to demand all and to expect little. I am deliberately emphasizing the expectation of the little, and I'm not urging gratitude for getting what one is entitled to. But understand that the Establishment is hardly likely to favor the supervision of its own demise by the creation of the kinds of people and ideas which are going to break it down.

What can be gotten from officialdom and official support then is all gravy; but let us not assume that art will necessarily flourish when it is totally or principally supported by people who really are, in some sense, inimical to art, or at least find it dangerous and threatening.

We have at present in this country a delicious situation in which certain persons connected with the so-called ugly, evil—use whatever term you want—Establishment are not at all representative of what are ordinarily assumed to be Establishment viewpoints. In this rather wonderful pluralistic society which we have for the moment, publics bridge each other, and there are overlapping persons with extraordinarily understanding viewpoints located in positions of power and of money which are useful to achieve our goals.

But despite some signs of excessive enthusiasm, the conferees clearly had an essential point in their concern for improving public understanding of the possible role of the arts in the war of poverty. In line with Mr. Tumin's upbeat conclusion, the conference came out strongly for a massive public information campaign designed to capitalize on this "wonderful moment" in the Nation's history in which two major concerns—the arts and the poor—just might be joined to the benefit of both.

One of the work groups developed the following prescription for accomplishing this objective:

> We must launch into a program of selling the arts as a vital component of our national life, using all the techniques of interpretation and modern salesmanship to reach our sources of support. We recommend that the Office of Education take leadership and act as a national clearinghouse to collect, evaluate, prepare, and disseminate news of exemplary action-programs in the arts which speak to our concern and for the public . . . The work should be carried out by State and community groups, and must pervade all levels and all areas. This cannot be left to happenstance and good will. It must be directed, organized, and focused to those we wish to reach.
>
> Every State now has an arts council eligible to receive matching funds from the National Endowment for the Arts. Part of their task should be to take responsibility for coordinating, assembling, and disseminating this material. We also recommend that there be a counterpart within the National Endowments, and that there be established liaison among the State councils, the National Endowments, and the Arts and Humanities Program in the Office of Education. . . .
>
> In our interpretation or promotion we must develop methods to speak to the mass public as well as the decision-makers at all levels of influence.

Another work group came up with a slightly different recommendation to solve this problem, a "strategy board" composed of people who are generating innovative ideas and programs themselves (not necessarily selected as representative of certain types of institutions). Such a board, the group felt, would be essential in the development of a political constituency to assist in funding and public relations, as well as in the dissemination of results and information. A related recommendation was that the Office of Education or the Federal Council on the Arts and the Humanities establish two committees: one to design a set of guidelines for programs using the arts to aid the disadvantaged; the other to bring together public and private funding agencies to generate support for programs developed according to the guidelines.

WHO SHOULD DO WHAT, WHEN, AND HOW?

While the consortium idea, the notion of a national dissemination agency, and the identification of promising research

areas dominated the conferees' deliberations on future steps, a number of other suggestions evoked enthusiasm.

First of all, the consortium idea itself was buttressed with less ambitious but perhaps more feasible alternatives designed to make sure of the sustained use of the artistic resources of a given community for the benefit of the poor. These included agencies of one sort or another, either independent or attached to existing agencies, that would promote the use of artists and performers, particularly in the schools, and would screen, select, and place them, perhaps train or orient them, and arrange their remuneration.

One obvious idea was the adoption elsewhere in the country of various excellent projects described at the conference. Children in the Kentucky mountains, for example, obviously need the kind of firsthand contact with fine music which Nina Perera Collier and her group have brought to children in New Mexico. There's no reason why a Free *Northern* Theater should not bring integrated, relevant drama to the minority groups in Chicago, as Tom Dent and his company have done in New Orleans, other parts of Louisiana, and Mississippi. Los Angeles Negroes would enjoy Theatre in the Streets just as much as the New Yorkers served by Patricia Reynolds and her associates; indeed, the idea has already spread to several other cities. Detroit would benefit just as Watts has from the kinds of arts experiences brought to the poor by Noah Purifoy, Lucille Krasne, Budd Schulberg, and many others.

But multiplication of existing projects is not enough. Participants stressed the need to encourage a wide range of small-scale ventures in particular fields: a theater group here, a painting workshop or a store-front museum there, a crafts or design program somewhere else, depending on local problems and resources.

The different programs developed by settlement houses around the country suggest the range of opportunities available to some degree in almost any community. Hull House in Chicago, for example, has an avant-garde theater which has been on national prime TV time. South End House in Boston has one of the most delightful children's art centers to be found anywhere. The Lighthouse in Philadelphia has an arts camp which draws from the entire metropolitan area. In the same city St. Martha's House induced a fighting gang to dramatize their gang life and individual problems by producing a play, "The In-Crowd," which was given repeatedly all over town, although it never had a written script.

Cleveland's unique Karamu House has demonstrated the value of the idea which inspired its founding more than half a century ago: "Arts education for the less privileged." Interracial from the start, Karamu at once introduced children and adults to a rich program of sketching, modeling, music, dance, and creative dramatics. As it expanded down the years in the heart of Cleveland's "Roaring Third" precinct, it transformed poolrooms and saloons into theaters and studios. The settlement's work in dance and the theater arts has been particularly distinguished, marked by any number of "firsts."

Karamu now is attempting to extend its activities in a number of poverty area neighborhoods throughout the city. During Cleveland's 1967 Summer Arts Festival, Karamu supervised a series of 14 free cultural arts workshops for children and adults in art, drama, dance, and music. They were conducted in neighborhood centers and schools, the Cleveland Play House, The Cleveland Music School Settlement, the Museum of Art, and at Karamu House. The enlarged 1968 summer program calls for the services of college students in the arts as apprentices to the neighborhood workshops. Karamu ultimately hopes to establish the workshop program on a permanent year-around basis.

Another outstanding Philadelphia example is the Friends Neighborhood

Guild which—besides offering many arts activities itself—pays artists to work in the public schools and also books concerts into the schools. For 10 years the Guild's auditorium has been turned into an art gallery every Sunday afternoon, and the exhibit stays all week as a backdrop for the other functions in the auditorium. Concerts or movie classics (Garbo and Chaplin, for instance) are presented on Sunday evenings. Gifted painters and sculptors get their first one-man shows at the Guild, which has sold almost $150,000 worth of their work. The Guild's 20-percent commission on these sales not only makes the gallery self-supporting but also produces a surplus, which is converted into scholarships that allow talented youngsters to attend one of Philadelphia's five art schools. Recently the Guild inaugurated a creative writing class, using karate as a lure to get potential members into the building. Eventually, if funds are forthcoming, the Guild would like to have this class turn out films too. The boys are enthusiastic about the prospect, and want to make their first film on the problems of the unwed teenage father.

One bold recommendation emerged from the conferees' exposure to two remarkable school projects—both in highly atypical schools. Harold Cohen is an artist-designer turned educator. "I've tried to merge the two young fields of design and operant-conditioning psychology," explains Cohen, "to make an exploratory expedition in design systems that support learning. If one needs a title in this age of titles, I would have to call myself an educational ecologist."

Mr. Cohen's first major project was at Southern Illinois University in 1961, where he created an "experimental freshman year" for students from the lower third of their high school graduating class. Each student had a special work space, freedom to move at his own pace, and manifold opportunities for self-expression through various art media. The "holistic" curriculum was not fragmented by hourly breaks and arbitrary division into subjects, and it made heavy use of visual means of communication. So successful was this course in salvaging the students for regular class work that Mr. Cohen later produced a programed design course for the university's general studies curriculum. Half of this course was presented on three screens, using automated color slides and tapes, with strategic placement of visual images. The initial experiment produced other, more far-reaching results. One was the university's recent establishment, in the slums of East St. Louis, of a new college that is built around Mr. Cohen's experimental freshman year, "plus the new stuff that turns up."

The other even more extraordinary outcome, which Mr. Cohen reported to the conference, was his work at the National Training School for Boys in Washington, D.C. Here he has applied his experimental approach to about 40 teenage boys, from all over the country, who had committed crimes from housebreaking and car-stealing to rape and murder. Under a grant from HEW's Office of Juvenile Delinquency and with the permission of the Bureau of Prisons, Cohen was attempting to "re-program these kids for success in school and later life." The students lived in a separate house—one of four on the training schools grounds—which they helped remodel into bedrooms, classrooms, study carrels, recreation rooms, and offices.

The purpose of the experiment—called CASE (Contingencies Applicable for Special Education)—was to put these dropouts from school and life back on the track. Mr. Cohen proclaims: "The organism is always right and his behavior is a response to cues." As Mr. Cohen sees his job, it is not to change "the system" but to show his students how to select alternatives within the environment so as to beat it. What he has been doing, and with spectacular results, is to show these damaged youngsters a range of alternatives, and to equip them

to make wise choices among these alternatives.

Mr. Cohen fairly transfixed his audience by the account of his highly unconventional means of restoring delinquents to society. "If it is 'good' and necessary for the free, nondelinquent adolescent to complete school, read and write . . . then it is necessary and 'good' for the delinquent to have the same goals." By way of motivation, Mr. Cohen freely used the extrinsic rewards that society honors and his boys understand—mostly money. The program operated largely through rewards (contingencies) of this kind for achievement or improvement. The boys got points, convertible into cash, which permitted them to buy additional privileges, have visitors, use the recreation lounge, and send money home. The academic curriculum was mostly programed, straight through from first to twelfth grade. Students who didn't achieve anything were not compelled to attend class, but they simply didn't earn any points—and after seeing what the points would buy and what they were missing, few kids remained "on relief" for long.

Mr. Cohen is too realistic to aim at transforming his charges into genuises or wholly adjusted people, but he does seek to develop a frame of mind which will permit them to deal successfully with conventional school programs and the problems they will face when they leave the institution.

Impressed by the boys' increase in educational skills, the Bureau of Prisons has established the educational program throughout the training school, and plans to use the entire (24-hour) contingency system in its new National Training School for Boys at Morgantown, W. Va., scheduled to open late in the fall of 1968.

Could it possibly be, someone asked, that the school is turning out much more intelligent and skillful car thieves who don't get caught? Cohen, accepting the possibility, simply didn't know, but said he plans to find out. He had few kind words for the present school system or, as noted, for the present social system, but he proposes to work with what *is*. "I insist that school is critical because it's the only way these kids are going to get back into the mainstream, where everybody is making it." The Cohen system uses no Panglossian tactics to persuade the students that the system is good. "We do not go around Mickey Mousing and saying 'Everything is just lovely,' and we don't say 'Everything is bad,' either. What we do say is: 'Learn to distinguish and differentiate the cues in the environment, and you can smell them.' "

Art experiences are central to Cohen's process. A programed exploration with various media and subjects permits each student to experience the joys of discovering new visual relationships. This excitement extends not only to new art media, but also to people and the world. For example, an experiment in optical illusions—making a straight line look curved by drawing other lines around it—leads naturally into discussion of how things and people frequently are not what they seem, a subject of considerable interest to boys who have already made some bad mistakes. Again, the different effect produced by a yellow square when it is placed against a black background, and when it is placed against an orange background develops into a discussion of the changes which context, environment, and setting make in the quality of a thing—or of a person, say, brought up in a slum neighborhood—or the changes in feeling produced by a rainy, dark day. The class discussion focuses on such topics as the fact that everything that exists in their neighborhood and the rest of the city is the result of a series of decisions made by men.

"The major point, my terminal objective in these class problems," says Mr. Cohen, "is that the visual exploration presents these students with a nonverbal tool for examining the social and environmental conditions that surround them."

The other extraordinary school project was Ted Katz's Communication Course at the North Carolina Advancement School in Winston-Salem. The school was established at the initiative of Governor Terry Sanford, in 1964, to meet the problem of educational underachievement in the State. Since then, a statewide sample of eighth-grade boys of evident ability but poor academic performance has been brought to the institution for 3-month stints designed to revitalize their powers of learning. Grants from the State, the Carnegie Corporation, and the U.S. Office of Education have supported the project under the auspices of the Learning Institute of North Carolina.

In a school brimming with teaching talent and imagination, Ted Katz's Communication Course has achieved nationwide renown. Its objective is to "bring life into the classroom" through the arts. The course uses both the popular and the fine arts—including short stories, poetry, films, music, photography, dance, and painting—to excite students about problems relevant to their own lives. Films like "On the Waterfront," paintings by Andrew Wyeth, stories by Hemingway thrust into the classroom the most intimate and potent ideas and feelings, but in ways which encourage rather than inhibit student response.

From the first day students are immersed in art—pictures on the walls, music in the air—a gentle but persistent bombardment of the senses. As a youngster shows signs of interest—"Who *is* that guy who cut off his ear?"—the teacher responds briefly and to the point.

The method throughout is inductive, proceeding always from an experience which the class has just shared. Discussion is the primary agent of learning in the course. For example, 10 brief musical selections are presented, and the boys are invited to picture in their minds the kinds of girl each selection suggests. Or dance is introduced as a form of athletics: how do dancers achieve those jumps and turns so effortlessly?

In writing, the students' papers are accepted at first without criticism: output is the chief goal. The point is to permit maximum freedom of expression and development of the imagination. Once the teacher can evoke these, he puts more and more stress on perceptiveness and originality. Only much later does he insist on technical competence.

Thirty-four teachers in public schools scattered across North Carolina are already using the Communication Course through materials prepared by the school. The response is enthusiastic. "I'll never teach any other way again," said one teacher.

Taken together, Cohen's and Katz's presentations provoked the conferees to call for a fresh, close look at an old but neglected idea: the use of the arts as the central element in the school curriculum—and now particularly for the deprived. This was, perhaps, the boldest single notion suggested at the conference. Under what conditions (if any) the idea would become feasible and effective—for what kinds of children, with what kinds of resources, at what level of schooling—are questions which the conferees did not attempt to resolve.

A number of people urged new programs to recruit, train or retrain, and place superior arts teachers on the premise that such programs would produce the highest possible yield in the shortest time. Another suggestion for needed action was the mass production and distribution of simple, inexpensive, and imaginative materials and teaching devices for the arts. Elliot Eisner reported his dismayed reaction to a recent conference on the uses of the newer media in the visual arts: "The one thing I learned was that in the visual arts there *were* no newer media." According to Mr. Eisner, there are all kinds of simple, inexpensive teaching aids that would be invaluable to teachers, such as transparencies and color overlays.

Other participants made the point that any program which hoped to bring the arts and the poor together had better reserve substantial sums to sustain individual artists, particularly those who were eager to work in the war on poverty. Melvin Roman suggested making funds available to permit artists to move into the ghettos, using loft and other space which would put them right in the midst of the poverty problem. And these artists might need further support for their living and working expenses, if they were to be freed to work in their new neighborhoods.

The conferees did not give any particular priority to the diverse suggestions and recommendations they made, nor did they consider them a complete inventory of worthwhile things to do. As Melvin Tumin summed up:

This endorsement of a plurality of structures, locales, and agents for art enterprises and experience in effect says to the Office of Education that a leading group of knowledgeable, skilled, and concerned persons in the world of the arts feel that there are many ways, rather than just one way, in which to venture forth; that no one way is now demonstrably superior to any other; that great flexibility in programing can, and should, be maintained within the general guidelines earlier listed; that the particular suitability of each of these diverse possible programs can be specified; and that a great number of different kinds of persons—including, but not confined to, artists, teachers, and community workers—are relevant to the total effort.

WHERE'S THE MONEY?

One proposition was put forward continually at the conference which no one contravened, dissented from, or qualified. It concerned money. Nothing would work, the conferees agreed, without "green power." People wanted to know where the money was coming from, and on the last day of the conference, they got some answers.

As noted earlier, there is something paradoxical about the artist—the self-proclaimed rebel and iconoclast—expecting help from the "big bad Establishment." But expect it he does, and the strange thing is that, in the present era, he is getting it—or at least the arts are getting it. ("Everything for the Milk Bar, nothing for the cow," was the way Cyril Connolly once characterized State support of the arts.) The amount may be small change compared with the Government's subsidy of science, technology, and war; but it is substantial money, just the same.

Not only would a conference like this one have been impossible 10 years ago, but anyone in those days would have been considered crazy who predicted the kind of money now available for arts programs in educational settings. "What strikes me as extraordinary," said one conferee, "is the extent to which, for a variety of reasons, this normally anti-art society has given official sanction to the spending of fairly respectable sums of money on art development."

Kathryn Bloom's welcoming speech had traced the Federal developments of most immediate relevance to the conference: the creation in 1965, after a 3-year developmental period, of the Arts and Humanities Program in the U.S. Office of Education; the monumental education legislation of 1965 with its provisions for the arts and humanities; and the establishment that same year of the Federal Council on the Arts and the Humanities, and of the endowments for each. And Congressman Moorhead had concluded his keynote address by pointing out that "the schools require more than just the example of a few islands of excellence if they are to achieve needed progress in the next 10 or 15 years." They require, he went on to say:

. . . the massive support which can come in our huge country only through the interest of national agencies with the resources and the leadership to work in all the areas of the arts and humanities, in all areas of the country, and at all levels of elementary and secondary education.

We have two such agencies—the National Foundation on the Arts and the Humanities, and the U.S. Office of Education. The Foun-

dation's Endowments are free from control by any one group, they have the flexibility to assist both individuals and organizations, and they can encourage the development of new approaches by communicating the arts and humanities to all our citizens. The Office of Education has enormous financial and policy leverage, and a driving commitment to give all our citizens an equal opportunity for an equal education. It seems logical to me that these two agencies should join forces in bringing the arts and humanities to bear on the social and educational needs of the disadvantaged.

These agencies are uniquely situated to seek not only an equal opportunity for equal education for all Americans, but also equal education so that all Americans will have equal opportunity.

On the final day of the conference, Miss Bloom brought together a panel on Federal resources for the arts: Harold Howe II, Commissioner of Education; the Chairmen of the Arts and Humanities Endowments, Roger Stevens and Barnaby Keeney; and representing the Office of Economic Opportunity, Phillip Schrager (who was, at that time, its consultant on mass communications media). The speakers quickly got down to cases: how much money was available, or potentially available, for programs using the arts to help the poor.

The programs administered by the Office of Education are, of course, far and away the major sources. Mr. Howe ticked off the two programs that could serve as the likeliest levers to accomplish the conference goals: Title I of the Elementary and Secondary Education Act of 1965, which brought about a billion dollars into the schools in its first year and which is focused on disadvantaged children, and title III—far smaller ($135 million in fiscal year 1967) but much freer-wheeling and less restricted.[1] The Commissioner alluded to other programs, too, but put heavy stress on ESEA's title III, which he feels is "just built for lively proposals of the kind that would draw on the results of this session here," especially projects embracing all kinds of public and private community agencies. In answer to questions, Mr. Howe said that people interested in the arts would have to work hard to convince many a reluctant school superintendent. "I think you've got to lead him by the hand," he said. "You almost have to give him a package that's got sure-fire success built into it, let him see the success, and then encourage him to convert it to his own uses."

In comparison with the funds available under OE programs, the Endowments—as their chairmen cheerfully made clear—are "small potatoes." "We are called an endowment because we don't have any funds," said Mr. Keeney. The National Endowment for the Humanities and the National Endowment for the Arts each have something over $4 million (what Roger Stevens called "a few million dollars for covering the problems of the arts throughout the entire country"). Both chairmen, while expressing enthusiasm for the conference purpose, emphasized the obvious limitations of support from their Endowments. Mr. Stevens gave numerous examples of the types of arts projects his group is supporting and the results they are trying to achieve.

The conferees got least satisfaction, or even hope, from Phillip Schrager as to the OEO's potential for programs in the arts. Although Mr. Schrager in his talk suggested possibilities within the Job Corps and the Community Action Program, the questions that followed—notably from Budd Schulberg, who had tried and failed to get support for his Watts writers workshop, and from Dorothy Maynor and Julian Euell—made it fairly clear that on the national level, at least, the OEO had funded few if any arts programs, and showed few signs of being about to do so. Responding to Mr. Schulberg, Mr. Schrager said: "Basically what you say is true—there are no funds per se for these kinds of programs. There are none."

A major exception to this, of course, is the Job Corps' voluntary art classes, noted earlier. And locally, individual

[1] Officials of the U.S. Office of Education's Bureau of Elementary and Secondary Education estimate that funds supporting projects in the arts and humanities amounted to about $60 million under title I and $20 million under title III in fiscal year 1968.

community action programs have, to be sure, put money and effort into arts projects in some instances; but nationwide the percentage seems to be minimal, the priority low, and the administrative procedures somewhat cumbersome. Where summer arts programs have been sponsored by local poverty agencies, they appear to be mainly "of the antiriot variety," as one conferee put it, "aimed principally at cooling off the ghettos."

The conferees mentioned, finally, the increasing likelihood of support from private foundations, local and State agencies such as arts councils, and even business organizations with their newfound interest in this kind of philanthropy. Such support was considered essential by some participants because it gives arts programs both the stability and the freedom they need when someone decides that it is time to eliminate the "frills" from the tax-supported educational system or the antipoverty effort.

Conferences such as this are termed "developmental" by the Office of Education's Bureau of Research and are designed primarily to stimulate research and action in selected fields of education. There are some encouraging signs that the notion of using the arts to reach and help the poor is gaining momentum and support. New ideas are being tried out, and the whole concept is generally moving higher on the agenda of American education.

The following list merely gives a few examples of recent developments in this field; all have taken place since the conference, some as a direct result of it while others have surfaced independently.

Two projects reported at the conference received additional aid, largely stemming from discussions initiated there with representatives of the National Endowment for the Arts: Dorothy Maynor's School of the Arts in Harlem, and Budd Schulberg's writers' workshop in Watts.

Two remarkable experiments described at the conference—Ted Katz's Communications Course at the North Carolina Advancement School, and Harold Cohen's work at the National Training School for Boys—have moved more directly into the educational mainstream.

Mr. Katz, together with other members of the Advancement School faculty (including director Peter Buttenwieser) moved to Philadelphia in the fall of 1967, following completion of the school's 3-year experimental program in North Carolina. These faculty members were invited by Philadelphia's new superintendent, Mark Shedd, to establish a similar 3-year experimental school as part of the city's public school system. The Pennsylvania Advancement School opened late in the fall of 1967, initially as a nonresident school for able students who are failing to achieve their full potential, with Ted Katz's Communications Course again a central element in the curriculum.

Mr. Katz also met Esther Swanker of the New York State Education Department at the conference, and the outcome was their joining forces to bring Mr. Katz's Communications' Course up to Skidmore College in Saratoga Springs during the summer of 1967. Skidmore and the Saratoga Performing Arts Center hosted Project PEP, a title III program which brought 150 disadvantaged eighth and ninth graders from city schools throughout the State to a rich two months' experience with music, dance, drama, writing, and crafts.

Mr. Cohen's Institute for Behavioral Research, under an OE Arts and Humanities Program grant, did a year-long study of the Friends-Morgan Project, an 8-week arts program conducted during the summer of 1967 in Washington, D.C. Most of the 100-plus primary-level children involved were from the Morgan Elementary School, a public school in a disadvantaged neighborhood. The project itself, which utilized facilities at Washington's Sidwell Friends School, was supported by grants from the National Endowment for the Humanities and several private foundations. It was designed to utilize an imaginative program in the arts to help young children who are experiencing difficulty at school to perform more effectively in their regular academic work. Classes in music, art, creative dramatics, dance, sports, and woodworking were conducted by artist-teachers, assisted by elementary classroom teachers from the schools involved. The IBR study followed the children throughout the following academic year, despite the fact that the Morgan School has since become the site of a unique experimental teaching program conducted by Antioch College and is therefore undergoing major changes in its instructional program.

Melvin Roman enlisted the assistance of fellow-conferee Julian Euell following the conference and they have designed a unique community education program for the South Bronx area in New York City. Essentially, the program

links the issues of "communication, community and culture" to test, among others, the premise that young people can be trained to use the communications arts to confront, educate, and lead their peers and elders. Under the auspices of the Lincoln Hospital Mental Health Services, the program would establish youth communications and community action centers in the South Bronx slums to provide training in the filmmaking arts for the disadvantaged young people of that area. As Roman and Euell describe the process, the centers "will function primarily like the news and public affairs department of a broadcasting system, using film techniques to develop news and special stories of direct community concern, and playing them back via whatever 'networks' of communication are found to exist or can be developed in the neighborhoods: in schools, parks, churches, and other community agencies." Other communications arts—drama, dance, music, painting, and design—will also be incorporated into this scheme in time, but the prime emphasis will be on film, because its production has a strong involvement appeal for youth and the product has immediate interest for and impact on audiences.

In the Watts section of Los Angeles, a new community-based educational and cultural agency—the Mafundi Institute of Watts—has come into existence. A unified educational program is planned in the performing arts (theater, dance, filmmaking, and motion graphics) to teach skills and provide basic occupational training to young people from 15 to 25 years of age. It is expected that a Government grant will finance the construction and remodeling of facilities, while private foundation funds would help to establish the training program on a permanent basis. Ultimately, the Institute expects to become self-sustaining by creating and packaging its own productions.

The New York College of Music, represented at the conference by its President, Jerrold Ross, teamed up with Dorothy Maynor, and utilized her school in Harlem for daily demonstrations during an inservice music course in the summer of 1967. Funded by the New York State Education Department, under title I of ESEA, the course retrained elementary teachers in the relationship of music to academic subjects. Ross later became head of the Division of Music Education in N.Y.U.'s School of Education and has put several new projects "in the works."

In Chicago, Columbia College is one of a number of institutions taking a leadership role in making the cultural and communications arts relevant to the life of the inner city. In association with the Chicago Committee on Urban Opportunity, it hosted a conference in the spring of 1968 to explore realistically the arts and "the culture of poverty" in a contemporary context.

Arena Stage, Washington, D.C.'s first resident professional theatre, has been experimenting with the use of "theatre games" techniques as a teaching and learning device in inner-city elementary schools. With ESEA title I support, members of the Arena Stage company conducted a year-long series of teacher workshops, one involving elementary classroom teachers and another with language arts resource teachers. Both workshop programs aimed at training these teachers in the use of improvisational and games techniques to reach and open up children for learning.

A 6-week institute for public school teachers, jointly sponsored by New York's Whitney Museum and Washington's Smithsonian Institution, was held in the summer of 1967 at Belmont, a Smithsonian-owned estate in Maryland. Designed by Douglas Pederson, the Whitney's education director, the institute brought together 13 teachers from New York and six from Washington to acquaint them with new art media and techniques.

Since then, both museums have been working in different ways to develop

models for the extension of their cultural and educational efforts into poor neighborhoods. The Smithsonian, concentrating directly on developing museum extension facilities that are relevant to inner-city life, took over an old movie theater in Washington's Anacostia section and—enlisting the help of young people from the neighborhood—completely remodeled it.

The Anacostia Neighborhood Museum, first of its kind in the country, opened in September 1967, and has housed an ever-changing series of exhibits and a growing number of arts classes ever since.

The Whitney Museum has opened an Art Resources Center on New York's lower East Side, in a neighborhood remote from cultural opportunities. Located in a three-story warehouse—and staffed by graduate students in art education and public school teachers—the center is attempting to involve as many local people as possible in creating art. In return for their instructional services, the staff members receive studio space to do their own work, as do other practicing artists in the area. Arrangements are being made with several public school districts to bring students to the center, during school hours, to take part in the art program.

Much of the extension work of both museums, as well as the original summer institute, has been supported by a grant from the Carnegie Corporation.

Many other projects unrelated to the conference—and some resulting from it—could be adduced. In an attempt to find out both the extent and the variety of this kind of activity throughout the country, the Brooks Foundation (of Santa Barbara, Calif.) embarked on a nationwide study financed by a grant from OE's Arts and Humanities Program. Limited generally to programs, projects, and activities in the performing arts, the study soon identified some 430 such programs around the country which are being conducted with and for disadvantaged young people. They are both rural and urban, formal and informal, summer and year-round activities—and the list is growing.

The study team, headed up by the Brooks Foundation's research director, Don Bushnell, has been going back for more detailed information on many of these programs and selecting those which might ultimately be included in an in-depth case study analysis. The outcomes—to be published in monograph form and broadly disseminated—are intended for the practicing educator as well as the general public. Information will be included about scripts, films, course materials, and guides; about teaching methodologies that hold promise for school-based education programs; and about a variety of models applicable to the establishment of similar programs elsewhere—within school settings or out.

"What the poor need is to pull themselves together like the immigrants who came here before them and started at the bottom."

"What the poor need is education."
"What the poor need is jobs."
"What the poor need is money."
"What the poor need is . . . ."

As this report suggested at the outset, few Americans would complete the sentence with *"the arts."* The notion, at first glance, is implausible; but a second glance—and then a longer, more informed look—reveals demonstrations and ideas that make this notion not only plausible but also potent.

When Budd Schulberg found his way to a settlement house in Watts while the fires still smoldered, he asked the people there what kind of help was needed. They had been thinking about the problem during the years when the larger community turned its back, but the riots had sharpened their concern. The young people in Watts needed something over and above jobs, social services, and urban renewal. Perhaps what they needed was what Schulberg could bring—a direct,

individual approach to the basic humanity of each youngster.

Schulberg's own humanity and talent made this idea superbly right for that time and place. But in countless other times and places (some sampled in this report) the basic principle of personal involvement has been triumphantly exemplified. In every instance, it would appear that youngsters respond powerfully to some arts experience, and branch out from there into other promising, growth-enhancing activities.

The spirit of impoverished people, like any human spirit, is not simple to understand or change. Anyone grappling with the problem—whether it concerns a damaged teenager, a cynical young adult, a beleaguered parent, a defeated middle-aged man or woman, or a destitute old person—faces the awesome prospect of trying to enliven minds and hearts that have suffered years, perhaps decades, of brutalizing deprivation, indifference, humiliation, and often outright cruelty.

No magic key will open the door and let in light and warmth. To suggest that the arts provide the key would be foolhardy. But surely the arts provide one of the keys—a sometimes magically potent key, too long neglected—for unlocking the capacities of poor people so that they may live more productive and satisfying lives.

appendix a

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appendix b

PROGRAM

November 15–19, 1966 Gaithersburg, Md.

Tuesday, November 15

Arrival at Washingtonian Motel and Country Club; Social Hour: Dinner
Keynote Address: *Honorable William S. Moorhead,*
U.S. Congressman from Pennsylvania
"Reaching the Disadvantaged Learner Through the Arts"
Kathryn Bloom, Director, Arts and Humanities Program, U.S. Office of Education

Wednesday, November 16

Paper: *Melvin Roman*
"The Arts as Agents for Social Change: A Psychologist's Viewpoint"
Questions and Discussion
Paper: *Francis Bosworth*
"The Arts in Neighborhood Life"
Paper: *Elliot Eisner*
"Educational Research and the Arts"
Questions and Discussion
Paper: *Julian Euell*
"Using the Arts in Low Income Areas"
Questions and Discussion
Reports on Current Projects—I
Chairman: Hanna T. Rose
Participants: Patricia Reynolds
Tom Dent
Esther Swanker
Three 20-minute reports followed by discussion

Thursday, November 17

Paper: *Francis A. J. Ianni*
"The Arts as Agents for Social Change: An Anthropologist's Viewpoint"
Questions and Discussion
Paper: *R. Louis Bright*
"Educational Technology and the Disadvantaged"
Questions and Discussion
Interim observations by Melvin Tumin, conference evaluator
Concurrent Work Group Meetings
Chairmen: Edward Mattil
Jerrold Ross
Rapporteurs: Margaret Bingham
Muriel Greenhill
Reports on Current Projects—II
Chairman: Hanna T. Rose
Participants: Nina Perera Collier
Theodore Katz
Two 20-minute reports followed by discussion.

Friday, November 18

Paper: *Harold Cohen*
"Learning Stimulation"
Questions and Discussion
Work Groups Reconvene
Box Lunches (Work Groups continue to 2:45 p.m.)
Panel Discussion with Individual Artists Participating
Chairman: Hanna T. Rose
Participants: Dorothy Maynor
Budd Schulberg
Lloyd New Kiva
Reports on Current Projects—III
Chairman: Hanna T. Rose
Participants: Noah Purifoy
Lucille Krasne
Ronald Silverman
Three 20-minute reports followed by discussion.

Saturday, November 19

Panel on Federal Resources
Chairman: Kathryn Bloom
Participants: Harold Howe II
Roger Stevens
Barnaby Keeney
Phillip Schrager
Free Hour for All Participants
(Work Group Chairmen and Recorders Prepare Summaries)
Work Group Reports
Chairman: Hanna T. Rose
Observations by Conference Evaluator
Melvin Tumin
Concluding Remarks
Hanna T. Rose
Conference Adjourns

U.S. GOVERNMENT PRINTING OFFICE: 1968 O—307-074

Judith Murphy and Ronald Gross are professional education writers and consultants on education. Together they wrote *Learning By Television* (Fund for the Advancement of Education, 1966) and edited *The Revolution in the Schools* (Harcourt, Brace & World, 1964). They have reported on educational developments for magazines such as *Harper's, The New York Times Magazine,* and *Saturday Review.* In addition to his educational writings, Mr. Gross is a leading experimental poet who has published a book of found poetry "Pop Poems" and participated in many works combining poetry with other arts and technologies.